

ФОНОГРАФЪ.

This illustration of one of the first commercial phonographs appeared in the Russian newspaper *New Times* on Oct. 28/Nov. 9, 1889, with a long article on its development and a portrait of Thomas Edison. A similar model, also running on electricity, was exhibited by Block to Czar Alexander III the following day (Sunday) with great success.

The Russian Connection

Julius Block, a Phonograph Poster and the Czar

by Allen Koenigsberg

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DEAR APM:

Question: Who invented those Talking Figures in the shape of a *Tired Baby*, etc. and when were they put on sale? L.K., Saginaw, MI

Answer: These colorful cardboard figures with a small disc laminated to their playable centers (4-1/8" dia.) were invented by Victor H. Emerson in 1919 and sold for 35¢ each by the Talking Book Corporation of 1 West 34th St., (and 358 Fifth Ave.) NYC. After a two-year battle with the Patent Office, he was granted a patent for his *Phonographic Tablet* on Dec. 13, 1921 (#1,399,757). The other known titles in this interesting series are: *Lion*, *Frog*, *Little Hieland Mon*, *Parrot*, *Dancing Girl*, *Fox*, *Elephant*, *Uncle Sam*, *Hippo*, *Tiger Hunt*, *Mocking Bird*, and *Watermelon Coon*. Emerson also invented the *Talk-O-Photo* record of July 1920 and *Kiddie Rekord* of late 1922 (#1,479,794), and may have been associated with the 3-1/8" records of the *Greetaphone Cards* and the Advertising Record Co. of 96 Fifth Ave., NYC. Patents may be ordered for \$3 ea from the US Patent Office, Washington, DC 20231. ☐

William Block.

Julius H. Block.

William Hirschfeld.

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The Russian Connection: Julius H. Block Meets the Czar

by Allen Koenigsberg

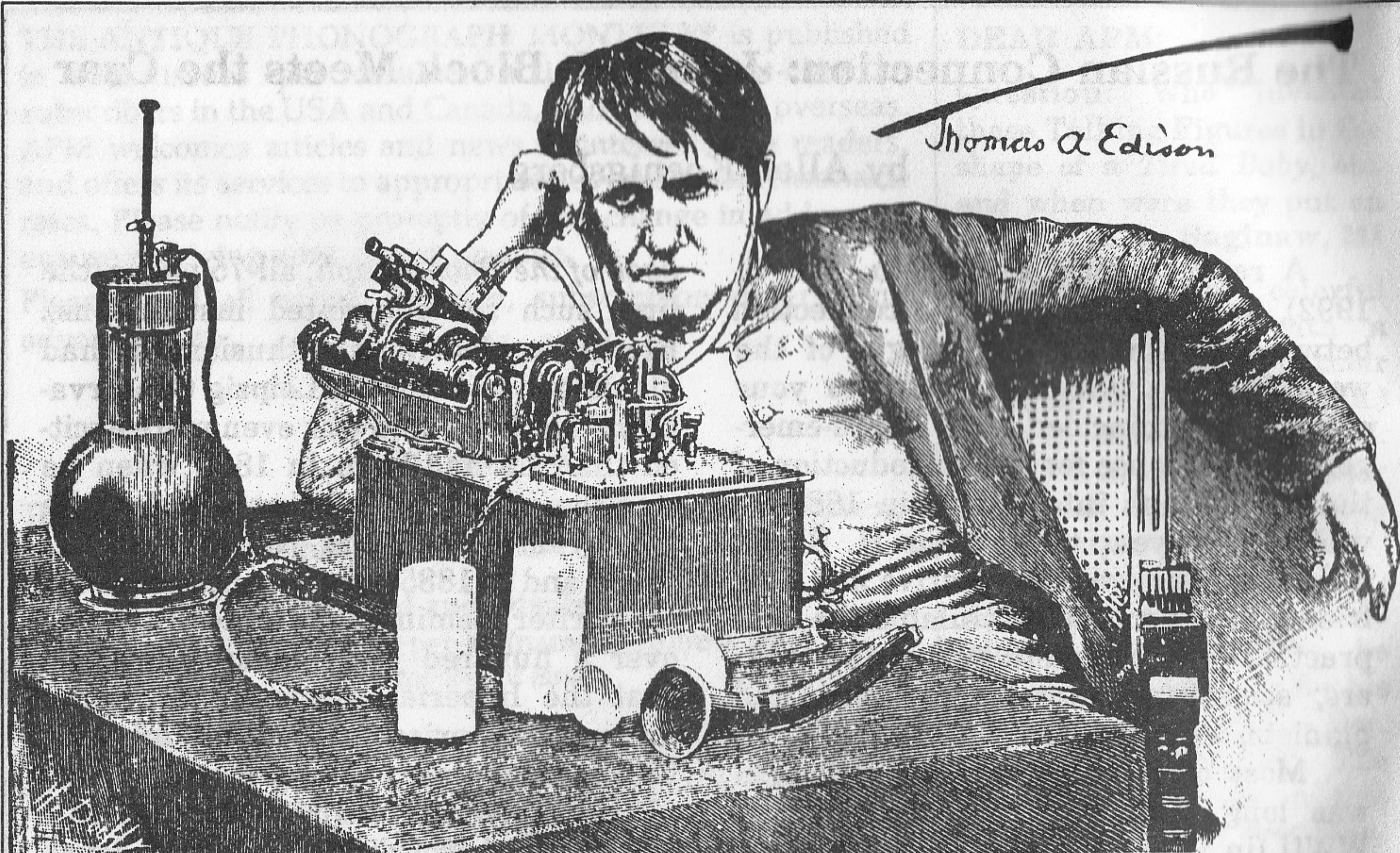
A recent article in *Pravda* (Oct. 3, 1992), detailing the historic connection between Edison and the origin of the word "hello" (with full credit to your editor!), has coincided with the re-emergence of evidence for the introduction of the phonograph into Russia in 1889. It was in that year that Julius H. Block, Edison's official representative and new friend, began to make available the first practical wax cylinders to Russia's writers, scientists, actors, composers, and pianists, with dramatic results.

Most of Block's personal collection was long thought to be destroyed in WWII (in Warsaw and Berlin), and only his musical manuscript collection of 363 volumes today resides at the University of Bern in Switzerland. But in a shock to the musical world, his personal autograph album, newspaper clippings, early catalogs and scrapbooks, lantern slides, and yes, even primeval cylinder recordings have surfaced in England and have now found a home in the APM Archives. We hope they will contribute to additional research on the early years of the phonograph.

Readers will remember that the phonograph was brought into England on June 26, 1888 (see APM, Vol. VIII, no. 8) and that the (British) Edison's Phonograph Co. was founded soon after by Col. George Gouraud and J. Lewis Young at 181 Queen Victoria St., London. Sometime in 1889, they moved to Northumberland House in Trafalgar Square (on Northumberland Avenue) and soon renamed it "Edison House." However, when Block went again to Russia in August of 1889, he dealt directly with Edison and Charles Batchelor at West Orange, NJ, where he had visited on July 23rd. He soon had his own battery-operated *Class M Spectacle* phonograph and wrote on Aug. 24th: "You may imagine how I nursed my dear baby all the way to Moscow, never letting it out of sight. Attaching a Grenet cell, I tried the cylinders & was able to discern the faintest sound...." Batchelor then sent him the just-published *Inspector's Hand-*

book of the Phonograph, all 75 pages (the first such set of printed instructions). Block was clearly an enthusiast (he had also hoped to enter the Leipzig Conservatory as a child), and was even more excited than he had been in 1879 when he was the very first to bring bicycles (the "penny-farthing") into Russia and sell them, and in 1885, when he imported the typewriter (Remington). Ironically, it was over a hundred years before (in 1779) that the Imperial Academy of Science announced a prize for a talking machine that could replicate the *vox humana*. This almost universal desire for a realistic talking head probably retarded the development of a machine that could simply record and play back (the award was granted to the now little-known C. G. Kratzenstein).

It was not long before news of Block's scientific curiosity reached the throne (partly via a major newspaper article whose illustration appears on our cover) and he immediately received an official invitation from Czar Alexander III to appear at the Gatchino Palace (Russia had not yet fully converted to the Gregorian calendar and still indicated Julian dates which fell 12 days earlier). The demonstration coincided with a blizzard but Block plowed through with his three packages and offered his program right after dinner to an aristocratic assemblage of forty persons (at 8:45 pm); it ran an additional hour and a half. But although the Czar spoke some English, he refused to make a recording himself; however, when given new listening tubes made of glass (blown especially for the royal ears), he deigned to listen, and his wife, the Empress, was finally convinced to make a brief record of her own voice (in French); others recorded speeches and Pushkin's poetry. Remarkably, the glass earpieces have survived! Block put on an American cornet solo, perhaps by John Mittauer (the Czar was a cornet player too), and also produced a song by Miss Effie Stewart of N.Y. (see *ECR*, p. 114, panel 38). Music was also reproduced through a



An exhausted, but "Napoleonic", Edison takes a break on June 16, 1888 at 3 am (Dickson).

small funnel (horn). Alexander and his wife both commented that the presentation, even with the usual steel styli, was clearly superior to one they had previously heard at the Palace of the King of Denmark. Block's telegram to Edison the next day trumpeted: "Surprise, admiration, full paralization [sic]" (see page 5). The experience was so pleasant for Block that he was moved to comment in a letter to Batchelor on Nov. 27th: "It is easier to be received by the Czar of Russia, than it is to receive an audience at Col. Gourauds." (Block would not meet personally with Gouraud, in London, for another year-and-a-half). The Czar asked several times about obtaining one of the machines and Block relayed this request to Edison. Technically they were not yet for sale, but an exception was made on Dec. 10th and a presentation model of the new *Water Power* phonograph (serial number #5004) was shipped on Feb. 22, 1890 and was received by Block through Baldwin's European Express on April 8th. It was successfully presented to the Czar soon after Easter. Block was surely riding high: he himself received a large diamond ring (now lost) and Edison was sent two beautiful Siberian stone vases from Ekatherinburg.

After another Palace presentation the next day, at Count Worontzoff-Dashkoff's

home on the English Embankment, Block appeared before the Russian press. The *Sviat (World)* of Nov. 2/14, 1889 rhapsodized: "We might say that the genius who created this invention has caught hold of Death himself by one wing, and forced him to obey his will."

But in the meantime, Julius became distressed to learn that another group of demonstrators, operating under the obscure name of the *European Phonograph Tournée [Travel] Co.*, was proclaiming its own efforts. The "officials" had apparently purchased a complete outfit for 100 guineas from J. Lewis Young, the manager (and one of founders) of the Edison Phonograph Co. in London. They too held a press conference in Russia and engaged the theatre of George Paradise in St. Petersburg to exhibit the machine on the 2, 3, and 4th of March (Julian dates); Block attended both events and managed to obtain what is now perhaps the rarest phonograph poster in the world - see pages 6 & 7. His enraged comments to Edison (from Moscow) follow in part (Mar. 15/27):

A few days ago, I witnessed a phonograph seance, advertised by some travelling mountebanks, which was so wretched, that I jumped up after the second number, in order to avoid giving vent to my feelings publicly.... A certain Mr.

Drehs [Droese?] & a Mr. Coal [F. C. B. Cole?] advertised themselves as your representatives & further state, that they will exhibit the newest & most improved phonograph with "quite a new attachment" called "the PHONO" which enables an unlimited number of listeners to hear the reproductions simultaneously.

This "novel" attachment is the common small funnel.... Naturally I was greatly interested & rushed off to see & hear them.... [the apparatus] was just like the one you kindly handed to me... the chief representative informed the press that he was the man who principally showed the phonograph at your stand in Paris.

They did not speak into the phonograph, nor did they shout, they roared, so, that I thought they would break the glass. When this yelling was reproduced, it came out so faint, that it was difficult to discern the words. A Cornet Solo of Mr. Levy's was announced [SEE #11]. When this was given, I became completely disgusted.... many notes [were] choked,... I was near

despairing when I saw the crowd satisfied with this parody of reproduction, because they know of nothing better. This is the result, I anticipated, of selling the phonograph for "exhibition" purposes, in order to "Satisfy the Curiosity of the People at Large."

[The exhibitors'] conduct is simply an act of profanation -... they have one interest only.... Just as great will be the commercial loss to the European Phonograph Co.... The selling of one of such instruments to each of these travelling showmen, means a loss of 200-300 subscribers in spe [sic], because they naturally form their idea after having heard the newest improved phonograph.

I was so absorbed with musical recording, besides showing it to the scientific & musical societies, that I gave but a few seances for charity purposes. [I] will soon take pleasure in sending you a few cylinders, amongst which is one of the young American songstress Miss Nikita ("the miniature Patti & the little Louise Marguerithe"). She sang "Home, Sweet

(cont'd on page 8)

Form No. 2.

TRANS-ATLANTIC

No. Message. 45

No. of Words. 14

The following CABLEGRAM received, "Via Commercial Cables," at 6 1/2 M. subject to the terms and conditions printed on the back hereof, which are ratified and agreed to.

From Petersburg To Edison N.Y.

Upon introduced Czars invitation
surprise your creation
Full admiration
paralization
Block
invitation

No Inquiry respecting this Message can be attended to without the production of this paper. Repetitions of doubtful words should be obtained through the Company's offices, and not by direct application to the sender.

THE COMMERCIAL CABLE COMPANY

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PATENTED DECEMBER 20, 1887.

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BOSTON, 101 State Street.

NOV 11 1889 1889

ТЕАТРЪ ПАРАДИЗЪ

Въ Пятницу, 2-го, въ Субботу, 3-го и въ Воскресенье, 4-го Марта,

ВЪ ФОЙЗЪ ТЕАТРА

ПУБЛИЧНОЕ ДЕМОНСТРИРОВАНИЕ НОВѢЙШАГО И УСОВЕРШЕНСТВОВАНАГО

ФОНОГРАФА

ЭДИСОНА

(НЬЮ-ІОРКЪ).

„Europeau Phonograph Tournée C.“

ВЪ ОЗНАЧЕННЫЕ ДНИ БУДУТЪ ДАНЫ

ДВА СЕАНСА:

въ 2 часа дня, съ платою за входъ по 2 руб. 20 коп. (съ платьемъ) и въ 8 часовъ
вечера по 1 руб. 20 коп. (съ платьемъ).

Благодаря усовершенствованію фонографа новѣйшій аппаратъ Эдисона демонстрируется посредствомъ РУПОРА или „phono“. благодаря чему воспроизводимые фонографомъ звуки (фонограммы вообще) могутъ быть слышаемы одновременно неограниченнымъ числомъ публики

Между прочими фонограммами имѣются:

ОРКЕСТРОВАЯ ПАРТІЯ:

1. Русскій народный гимнъ „БОЖЕ, ЦАРЯ ХРАНИ“.
2. Малороссійскій маршъ.
3. Камаринская (Тлянки).
4. „Лидя“—полька, соч. Бауера.
5. Маршъ Буланже.
6. Батальонное ученіе (команда и марши).
Эти оркестровые номера были исполнены передъ фонографомъ
Эдисона оркестромъ 3-го Гренадерскаго Перновскаго полка (ка-
пельмейстеръ г. Рессеръ).
7. Попурри изъ оперы „Фаустъ“ для гобоя, (исп. артистомъ театра
Парадизъ г. Фольманомъ).
8. „Ахъ, Москва, Москва“, цыг. пѣсня для гобоя (имъ же).
9. „Камаринская
Стрѣлочекъ“ } исп. на кларнетъ г. Бергманомъ.



10. Русскій военный маршъ исп. въ Берлинѣ оркестромъ Гренадерскаго
ИМПЕРАТОРА АЛЕКСАНДРА III полка.
11. Соло на корнетъ à piston'ъ исп. въ Нью-Йоркѣ г. Джонъ Леви.
12. Барабанный бой (тревога) исп. на Парижской всемірной выставкѣ.
13. Отрывокъ изъ «Записокъ Сумашедшаго», Гоголя (исп. артистомъ
ИМПЕРАТОРСКАГО Московскаго Малаго театра О. А. Правдинымъ).
14. Арія изъ оп. «Африканка» (исп. артистомъ В. Н. Любимовымъ).
15. Куплеты изъ оперетки «Вице-адмиралъ» (исп. артистомъ Г. А. Ар-
бенинымъ).
16. «Москва» романсъ (исп. г-жа Вейеръ).
17. Отрывокъ изъ «Поволжья», соч. Филиппова (чит. авторомъ).
18. «Подражаніе Корану» стихотвореніе (чит. г. Филипповымъ).
19. Арія изъ оперы «Цыганскій баронъ», соч. Штрауса (исп. артистомъ
В. Н. Любимовымъ) и друг.

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THEATRE PARADISE

on Friday the 2nd, Saturday the 3rd, and on Sunday, the 4th of March, [1890]

IN THE LOBBY OF THE THEATRE

A Public Demonstration of the Latest and Improved

PHONOGRAPH of EDISON

(New-York)

"European Phonograph Tournée Co."

will be presented on the designated days

TWO SHOWS

at 2 o'clock for 2 rubles/20 kopecks (with cloakroom) and at 8 o'clock
in the evening for 1 ruble/20 kopecks (with cloakroom).

Thanks to the improvement of the phonograph, Edison's latest model will be demonstrated by means of a RUPOR [Megaphone] or "Phono", allowing the phonograph's sounds (phonogram) to be heard simultaneously by any number of the public

Among the recordings are:

ORCHESTRAL PROGRAM

1. The Russian National Hymn "God Save the Czar".
2. Ukrainian March.
3. Kamarinskaya (by Glinka).
4. "Lydia" Polka, composed by Bauer.
5. March Bulangé.
6. Battalion drill (commands and marches).

These orchestra numbers were performed by the military orchestra of the 3rd Grenadier Pernovsky Regiment (conducted by Mr. Resser) in front of Edison's phonograph.

7. Potpourri from the Opera "Faust" for oboe, (performed by Mr. Folman of the Paradise Theatre).
8. "Oh, Moscow, Moscow," a gypsy song for oboe (also by Mr. Folman).
9. "Kamarinskaya, Strelochek (Archer)," performed on the clarinet by Mr. Bergman.

10. Russian Military March, performed in Berlin by the military orchestra of the Grenadiers of the Emperor Alexander III Regiment.
11. Solo on the piston cornet, performed in New York by John [sic] Levy.
12. Beat of the Drums (Alarm) performed at the Paris World's Fair.
13. Excerpt from "Notes of a Madman" by Gogol (performed by O. A. Pravdin of the Imperial Moscow Maly Theatre).
14. Aria from the Opera "L'Africaine" (performed by V. N. Lubimov).
15. Couplets from the Operetta "Vice-Admiral" (performed by G. A. Arbenin).
16. "Moscow", a romantic song (performed by Mrs. Vayer).
17. Excerpt from Filipov's "Povolzhya" (read by the author).
18. "An Imitation of the Koran", verse (read by Mr. Filipov).
19. Aria from the Opera "Gypsy Baron", by Strauss (performed by V. N. Lubimov) and other works.

Director Georg Paradise

Print censorship approved by the Moscow Chief-of-Police, Major-General Yurkovsky.

Printing office of V. A. Procin, Tverskaya Str., Savvinsky Yard.

The poster (18" x 24") that incurred Block's wrath (Julian date): *translated by Bill Alewine.*

Home" specially for you.... I must own this is the most musical vocal solo I ever heard recorded on the phonograph & I sincerely hope you will like it.

I asked the editor of our best daily to insert a letter re the bad demonstration of your phonograph & disclosing the other points; to this they answered they would gladly have done so, if I were authorized by you to do so.

*Most faithfully yours,
J. H. Block*

Block managed to get one "Letter to the Editor" published (complaining about people who displayed "older" model phonographs), and may have persuaded a reviewer for the *St. Petersburg Gazette* to cover another of his competitor's exhibitions (on the 26th) at the odd hour of 6 pm at the Hotel Europe. This article, with its catchy heading, *The Phonograph With a Bad Cold*, described the efforts of a Mr. Arnold Gillin quite sarcastically:

Not many people were present... ladies of uncertain age predominated [Block substituted 'age' for 'occupation'].... The phonograph hissed in an unpardonable manner. Those, who had occasion to witness the demonstration of the phonograph of Mr. Block, last winter, could readily conclude, that Mr. Gillin's phonograph very strikingly differs.... [it] brings forth continuously sounds, which remind you of Punch and Judy.... Mr. G. explained that the phonograph had travelled a long distance & the phonograms had grown damp!!!!

Goodness me! exclaimed a sensitive lady, the phonograph has the influenza!!

All the reproductions were so "grippy", that it seriously endangered the health of Edison's last child....

Well, we could not stand it any longer. When the phonograph gave a tremendous sneeze, we wished it good health, from all our heart and hurried off home.

Another article followed the next day in the *Grashdanin* (Citizen) newspaper, but was more subdued:

Mr. Edison has not succeeded in removing the most important three defects in his phonograph: the noise caused by the motor, the weakness of reproduction & last, the loss of the "timbre" in reproducing.... In the presence of such defects, all the stories, that the phonograph is able to

create a complete illusion in reproducing artistically musical pieces, performed by artists, must be transferred to the land of myth.

By March 29th, Gillin's exhibition (with interpreter) had moved to the *Fantasy Theatre* for several days; a reviewer still thought it had the "flu." Other articles also mentioned a Mr. Furgang and L. A. Swiderski who had apparently built their own machines, but little is known about them. Block saved several other accounts of the *Theatre Paradise* presentation and some were genuinely positive (Levy's cornet was highly praised!). But Block had his own idea of the phonograph's capabilities and soon felt compelled to give his own large-scale demonstration, to 700 members of the Imperial Russian Technical Society, using a large horn (they had made Edison an Honorary Member). This competitive state of affairs, however, was intended to improve when the Edison United Phonograph Co. (controlling all of Edison foreign phonograph patents) was created on Feb. 24, 1890 in Newark, NJ. Edison and Gouraud each held a 25% share in the new enterprise. On April 18th, Block's letter of complaint was forwarded to the new president of the EUPCo in NYC and Edison confirmed that the "travelling mountebanks" had obtained their machines from Col. Gouraud and "were doing us a great deal of harm." Jesse Seligman replied on April 21st:

I fully agree with you that the exhibitions described by Mr. Block must be stopped without any delay, and if you will kindly send me a copy of Mr. Block's letter and the translations attached thereto, I shall forward them to the London office and have immediate action taken thereon. I have heard Mr. Block spoken of very favorably....

This campaign of letter writing continued and even Edison's private secretary, A. O. Tate, wrote to Seligman (on April 23rd): "...we have reason to congratulate ourselves that the whole of the machines embodied in Colonel Gouraud's order, were not placed under his control to be sent out for exhibition purposes. If all [demonstrators] had been as incompetent as those now in Russia, our business would have received a blow from which we would never have recovered." Edison

again wrote on Oct. 7th that: "The business part of the phonograph is still suffering for want of a 'hustler' with brains." What seemed most at issue was the competence of the exhibitors, not their right to ply their trade in Russia. At any rate, evidence indicates that Edison United asserted their legal territorial rights and Block himself soon could not sell or rent phonographs in that area of the world. But even as late as July 25, 1891, Tate wrote again (to Seligman): "Mr. Edison is of the opinion that something should be done at once to correct the abuses of which Mr. Block complains." But to Block, he had to reluctantly admit that "...Mr. Edison is unable to take any action in the matter without that company's co-operation."

Block did not give up easily: he learned of improved wax and the introduction of sapphire for smoother recording, reproducing, and shaving when he visited London and corresponded with Tate. During a stay of several weeks in the U.S. in the Summer of 1893, he also looked up Virginia McRae, the editor of the *Phonogram*, and found her mechanical abilities sorely lacking ("she tried to make the phonograph work, but it would not obey"). The first phonograph journal in the world folded soon after. He later complained to Edison on May 19, 1894, describing his attempts to get a new 200-thread machine from England: "I got a direct refusal there.... The new English concern [Edison-Bell, founded Nov. 1892] has at last started their new business, under conditions still more idiotic than the former company had planned."

Block continued his efforts to publicize the Edison phonograph for many years and recorded Tchaikovsky, Rubinstein, Rimski-Korsakov, Tolstoi, and many others. His unique and personal cylinder collection must have numbered over 300 at one point, as his inventory sheets indicate today. He also conducted experiments with hypnotism using the phonograph, an account of which will soon appear in these pages from his recently discovered memoirs (*Mortals and Immortals*). His trading firm, *J. Block*, originally founded by his father in 1863, continued until Julius left at the end of 1915, before the Revolution which seized the company and its assets. He spent

many of his later years in Switzerland with his second wife and died there in 1934 at the age of 76.

In March 1910 Block had tried to get Edison to make moulds of some of his early brown wax cylinders, but the experiments came to naught. Still concerned years later (1921), he wrote to Edison after a wartime absence from his Berlin villa in Germany, regarding a "greenish-grayish" matter that had formed on some of his records, including several unique ones of a 12-year old Jascha Heifetz. The sad reply, from the master himself, was that this substance was "due to the gradual rising to the surface of the oleic acid which is always an impurity in the stearic acid that we buy." There was no way to remove it without injuring the record.

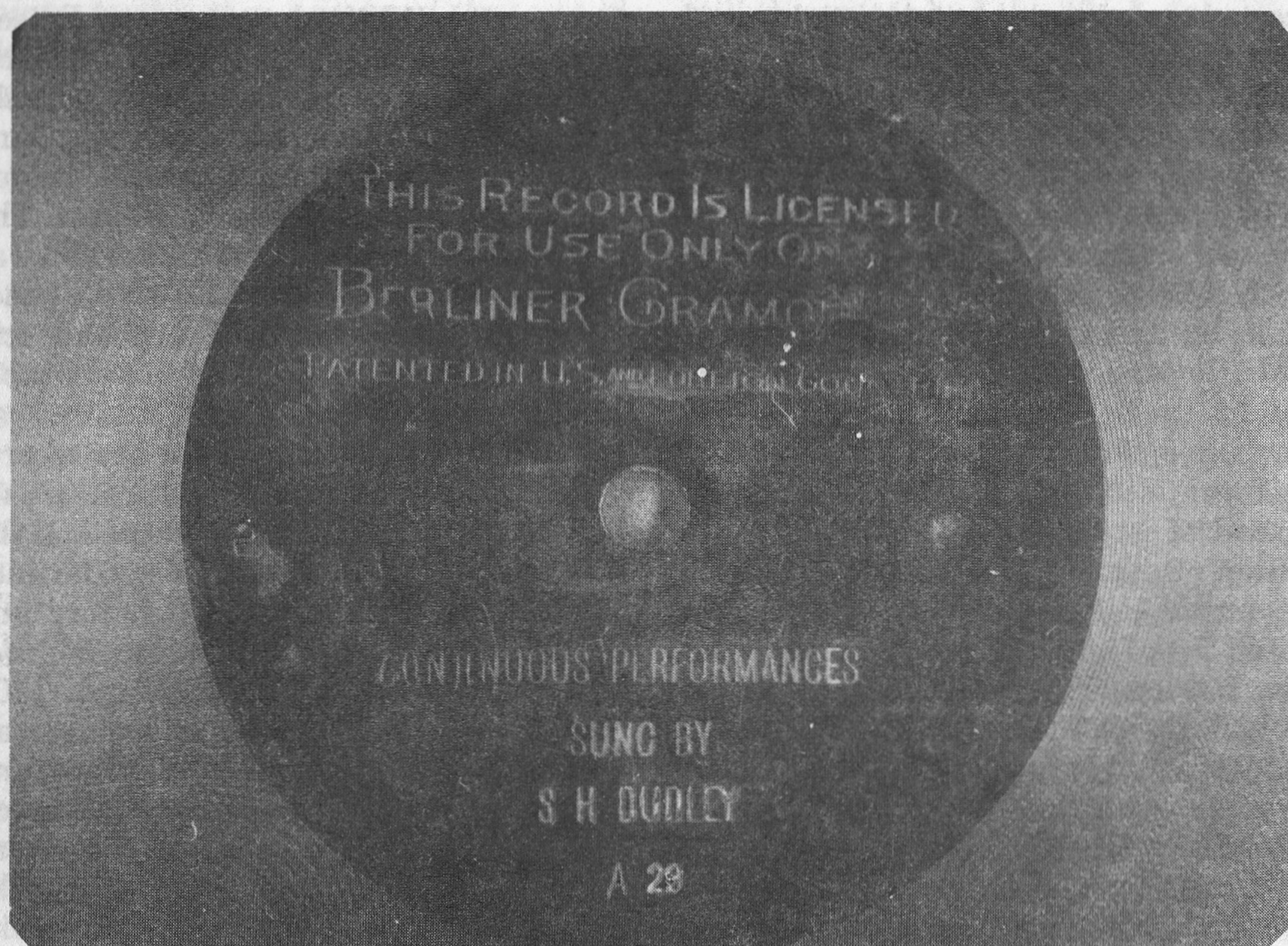
Ironically, Russia's cultural treats had to await the arrival of Pathé and the disc recording interests of Emile Berliner through the work of Fred Gaisberg and Wm. Sinkler Darby (The Gramophone [& Typewriter] Co.). It was in March 1901 that F. P. Raphov, having just re-decorated his up-scale shop in St. Petersburg, suggested that the new discs of Sobinoff and Figner be given the same color as the plush seats that appealed to the aristocracy - thus was born the world-famous *Red-Seal* labels which became a Victor/G&T trademark.

The quality of the surviving 24 brown wax cylinders from the Block Collection give vivid testimony to his self-proclaimed abilities as one of the world's first expert recorders and astute judges of musical culture. He was an endless experimenter himself and was friendly with Edison's recordist, A. Theo E. Wangemann, in Vienna. If others had his selfless zeal and technical expertise, the phonograph's initial foray in the 1888-1894 period (with its emphasis on business dictation or popular songs only) might have been quite different; after all, he recorded Figner in 1892! This unrecognized pioneer can now take his rightful place in phonographic history, alongside Gianni Bettini, as others now seek out, during another political revolution, his original presentation model to the Czar. *We are indebted to Doug Tarr at the ENHS (for copies of Block's letters), Wm. Alewine for translating the poster, Frank Andrews, Ray Wile, & Sergei Ryabenko.* □

THE FIRST VICTOR . . . OR THE LAST BERLINER?

A Second Look at the Transition Period: May-August, 1900

by Michael W. Sherman



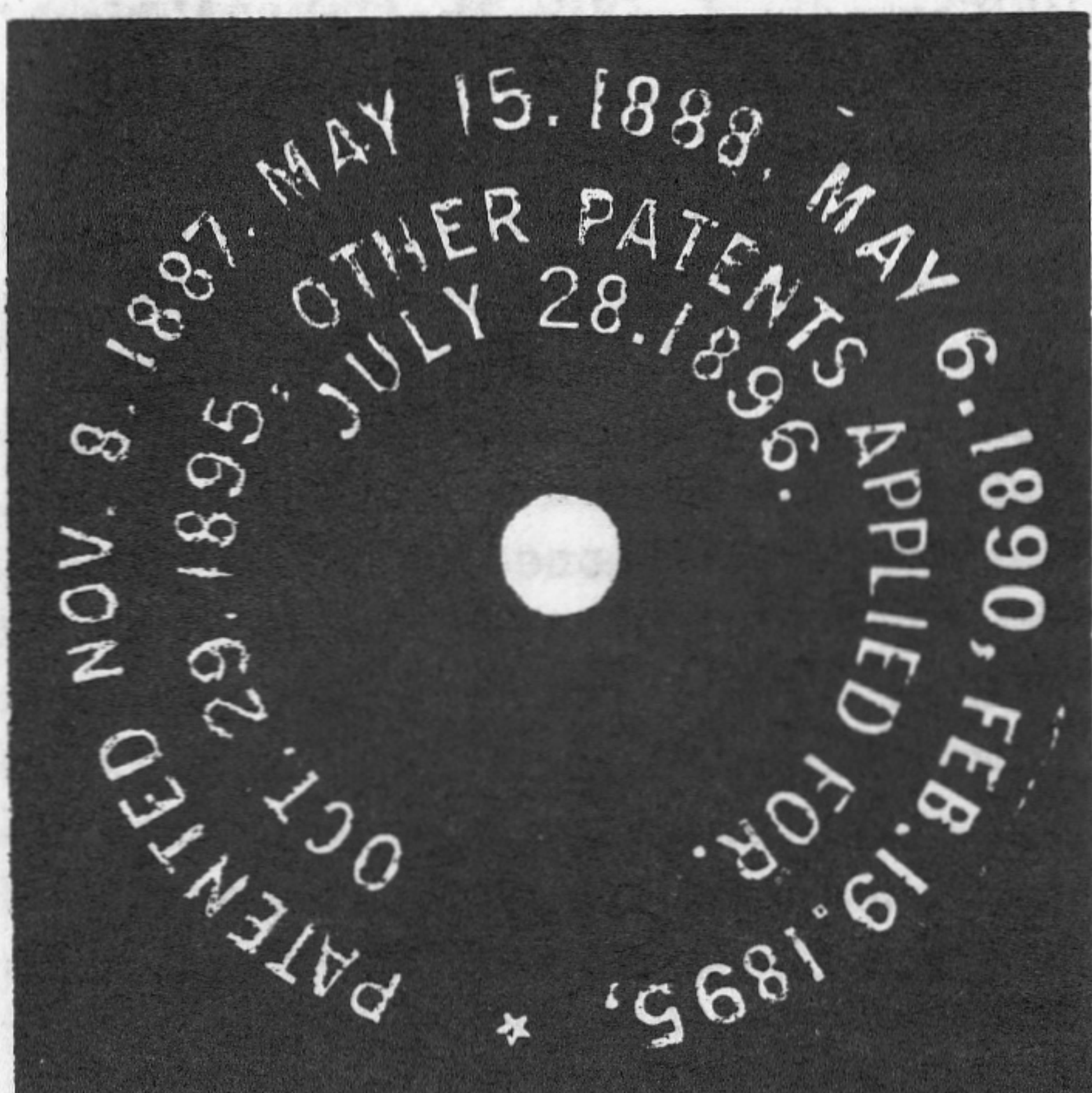
Sometimes follow-ups to stories appear in the next issue; other times over seventeen years elapse. This is an example of the latter case. The June-July, 1975 issue of APM (Vol. III, No. 6) contained a fascinating article by Tim Brooks which discussed three double-sided 7" discs that represented a transitional phase between the Berliner Gramophone Company and Eldridge Johnson's Consolidated (later Victor) Talking Machine Company.

These three discs had been first mentioned in Jim Walsh's column in *Hobbies Magazine* in 1968, but at that time, the owner was unwilling to provide details. The discs surfaced later, and Brooks' APM article contained photographs as well as information on the recording dates, titles and the interesting announcements heard at the beginning of the records. They had etched centers like Berliners, but contained the stamped words: "THIS RECORD IS LICENSED FOR USE ONLY ON

THE BERLINER GRAMOPHONE, PATENTED IN U.S. AND FOREIGN COUNTRIES" at the top instead of the usual heading "E. Berliner's Gramophone." The design was almost identical to that shown in Figure 1 of Johnson's patent application for the paper record label (#739,318 filed Aug. 8, 1900 but not granted until Sept. 22, 1903) except for the omission of the words "IS LICENSED" and Berliner's name on the patent filing document.

The most unusual feature of the records however, was the numbering system; it was Eldridge Johnson's. The records featured an "A"-prefixed two-digit number, which matched the number used on the *Consolidated*, *Improved* and *Victor* label pressings that followed later in 1900 and 1901. (Remember Berliner's last releases – recorded in early May, 1900 – bore "0"-prefixed numbers in the 01300 - 01304 range.)

At a recent phonograph show on the



The back of the record has a black paper ring.

East Coast, a fourth record of this type appeared – but this one was *single-sided*. The label is identical to those previously discussed, and bears the number A-29 (the number looks like A-23 on the disc, but that was another title from *The Ameer*). The title is “Continuous Performances” by S. H. Dudley, and like the double-sided discs, later appeared with a conventional paper label. Recorded June 2, 1900, it is one of about 200 titles recorded by Johnson between May 1 and July 28. At the end of July, recording activities were suspended for about six weeks, and did not resume on a regular basis until mid-September.

The reverse side of the record (see above) displays a listing of patents, arranged in a 2"-diameter circle around the center hole. All of the five principal Berliner patents are shown: Nov. 8, 1887; May 15, 1888; May 6, 1890; Feb. 19, 1895; and Oct. 29, 1895. In addition, Berliner's patent for photoengraving a reciprocating glass disc (filed Nov. 7, 1887 but not granted until July 28, 1896) also appears. As Berliner abandoned this recording method early in his experiments, its appearance could be taken as somewhat unusual. However, when one considers the extremely litigious environment of the industry in 1900, the “if you've got it, flaunt it” mentality becomes more understandable. The possession of *any* recording patent, regardless of its immediate commercial viability, was a valuable asset.

A final interesting aspect of A-29, as well as the double-sided pressing of A-18 & A-23 (in the original article) concerns the announcement heard at the beginning of the record. Due to problems with piracy by Frank Seaman and others, Berliner had requested that Johnson devise a way to discourage this practice, as pirates could simply bypass the first few grooves of the record thereby removing the announcement. Johnson decided to record part of the announcement *after* the music had begun. In this manner, an attempt to excise the introduction would also remove the first few bars of the piece, resulting in a suspiciously sounding start. These three sides announce the title and artist, then after the piano has begun, the speaker continues: “Berliner Gramophone Record,” or in the case of A-23, “for the Berliner Gramophone Company!”

To fully appreciate the tumultuous events of the spring and summer of 1900, a bit of background would be helpful to review. Berliner's problems with Frank Seaman and the National Gramophone Co. had been brewing for years. Berliner's first attempts at marketing the gramophone through his United States Gramophone Company (of Washington D.C.) in the fall of 1894, and through the Philadelphia-backed Berliner Gramophone Company in the fall of 1895 had been unsuccessful. Local marketing groups such as The New York Gramophone Co. and the New England Gramophone Co. tried throughout early 1896 to build public interest in the primitive device, but the lack of a cohesive and co-ordinated effort led nowhere. The key figure behind the New York Gramophone Co., Frank Seaman, persuaded



A celluloid tag on Berliner's last U. S. model: perhaps sold from the factory at 424 S. 10th St. Suess' May 6, 1890 patent has been omitted.

Berliner to grant him exclusive personal rights to distribute the Gramophone on a national basis, except for Washington, DC (Oct. 10th), and on October 19, 1896, the National Gramophone Company was incorporated for that purpose.

This marketing effort, combined with Eldridge Johnson's improvement of Levi Montross' new spring motor, resulted in a rapid increase in business in late 1896, which continued to build over the next several years as Johnson developed his own motor and improved reproducers. Cracks in the alliance however, appeared fairly early. In mid-1897, William Barry Owen (a Director of the National Gramophone Co.) obtained rights to market the Gramophone in England, and left the U.S. to begin his overseas sales effort. In the fall of 1897, the Berliner Gramophone Co. requested that Frank Seaman provide company financial statements. His formal rejection of this request resulted in Berliner's refusal to recognize the National Gramophone Co. as a legitimate sales agency on October 1, 1897. From now on, all business was technically conducted with Frank Seaman personally (as per original contract).

Seaman quickly began his efforts to circumvent the Berliner group. Much of his discontent stemmed from what he considered to be an excessive (double) mark-up taken on the gramophones by the parent company and Johnson. Seaman believed he could have others manufacture an equivalent machine for less, and felt constrained by his agreement limiting him to the Berliner/Johnson product (he would be allowed to bring in another machine only if costs were at least 5% less).

In late 1897, the National Gramophone Co. placed an ad in the *New York Sun* advertising the *Vocophone* and in February of the following year, an ad appeared in the *New York Evening Post* advertising the *Zonophone*. Despite Berliner's protests to the above advertisements, the Universal Talking Machine Co. was then organized (Feb. 10, 1898), ostensibly for the purpose of converting the Gramophone for coin operation. In June 1898, Orville La Dow, manager of National Gramophone, noted in a letter to Trevor

Williams in London that the *National Gramophone Co.* was independent of the *Berliner Gramophone Co.*

While internal pressures continued to mount, a new assault on the fragile alliance came in November, 1898 when the American Graphophone Company brought suit against Berliner, Parvin, Johnson, National Gramophone and Frank Seaman, alleging infringement of the Bell-Tainter patents. Seaman continued his efforts to distance himself from Berliner Gramophone by transmuting the National Gramophone *Company* into the National Gramophone *Corporation* (the *Corp.* was organized on Mar. 10th, 1899 and the *Co.* was dissolved June 12th). By the fall of 1899, Seaman was demanding that Berliner purchase Universal's *Zonophones* (covered by Valiquet's patents), in place of Johnson's *Gramophones*, citing lower cost and improved workmanship.

With the above background material, we can now examine in detail the events of the transitional period which began in May, 1900 with Berliner's last recording and ended in September of that year, with Eldridge R. Johnson issuing the paper-labeled *Consolidated Improved Gramophone discs*.

Late April, 1900: The already strained business relationship between Frank Seaman and Berliner Gramophone reaches the breaking point. Seaman had been pressing Berliner to transfer gramophone production to the Universal Talking Machine Co. (maker of the *Zonophone*). Berliner refuses on the grounds of infringement and notifies Seaman that he is in violation of their original sales agreement. Seaman had already (Apr. 6) received a license from the American Graphophone Co.

May 1, 1900: Eldridge Johnson, realizing that his total reliance on Berliner Gramophone as both the supplier of disc records and buyer of his machines may jeopardize his business, officially begins recording sessions using the improved wax method he had been developing for the past two years. Two recitations by G. Broderick are recorded (A-139 & A-141).

May 5, 1900: The Nat'l Gramophone Corp. (founded Mar. 10, 1899) now consents to the validity of the Bell and Tainter patents (#341,214 et al.), but legal action is continued against Frank Seaman personally. These patents had been the basis for proceedings brought against him and the Berliner Gramophone Co. by the American Graphophone Company (Columbia) in November 1898. Seaman and O. LaDow's move comes as a surprise, and is a major blow to Berliner Gramophone which is now left without a legal sales outlet. Seaman briefly advertises under his own name, presumably dealing in Zonophone products, and also lined up Columbia dealers to handle them.

May 6, 1900: Berliner Gramophone Co. makes its last commercially-released recording: 01304, "Doan You Cry, My Honey," by the Haydn Quartet.

May 12, 1900: American Graphophone announces their agreement with Seaman's National Gramophone Corp. and Universal Talking Machine Co.

May 22, 1900: Johnson, realizing his precarious situation, begins regular wax recording sessions. S. H. Dudley records 23 titles through June 6, 1900, mostly numbered between A-18 and A-53.

May 28, 1900: Frank Seaman resigns as Treasurer of National Gramophone Corp.

June 2, 1900: "A-29" by Dudley (in a group of seven) is recorded (see illus. p. 10).

June 5, 1900: A prospectus is issued by Charles Adamson offering to accept shares of the Berliner Gramophone Co., the U.S. Gramophone Co. and (soon) the Johnson Sound Recording Company and issue Trust Certificates for them.

Early June, 1900: Berliner Gramophone Co. notifies Seaman that their sales contract of Oct. 1896 was void. Seaman responds by filing suit against the U.S. Gramophone Co. and the Berliner Gramophone Company, charging violation of his contract.

No. 739,318.

PATENTED SEPT. 22, 1903.

E. R. JOHNSON.

SOUND RECORD.

APPLICATION FILED AUG. 8, 1900.

Fig. 1.

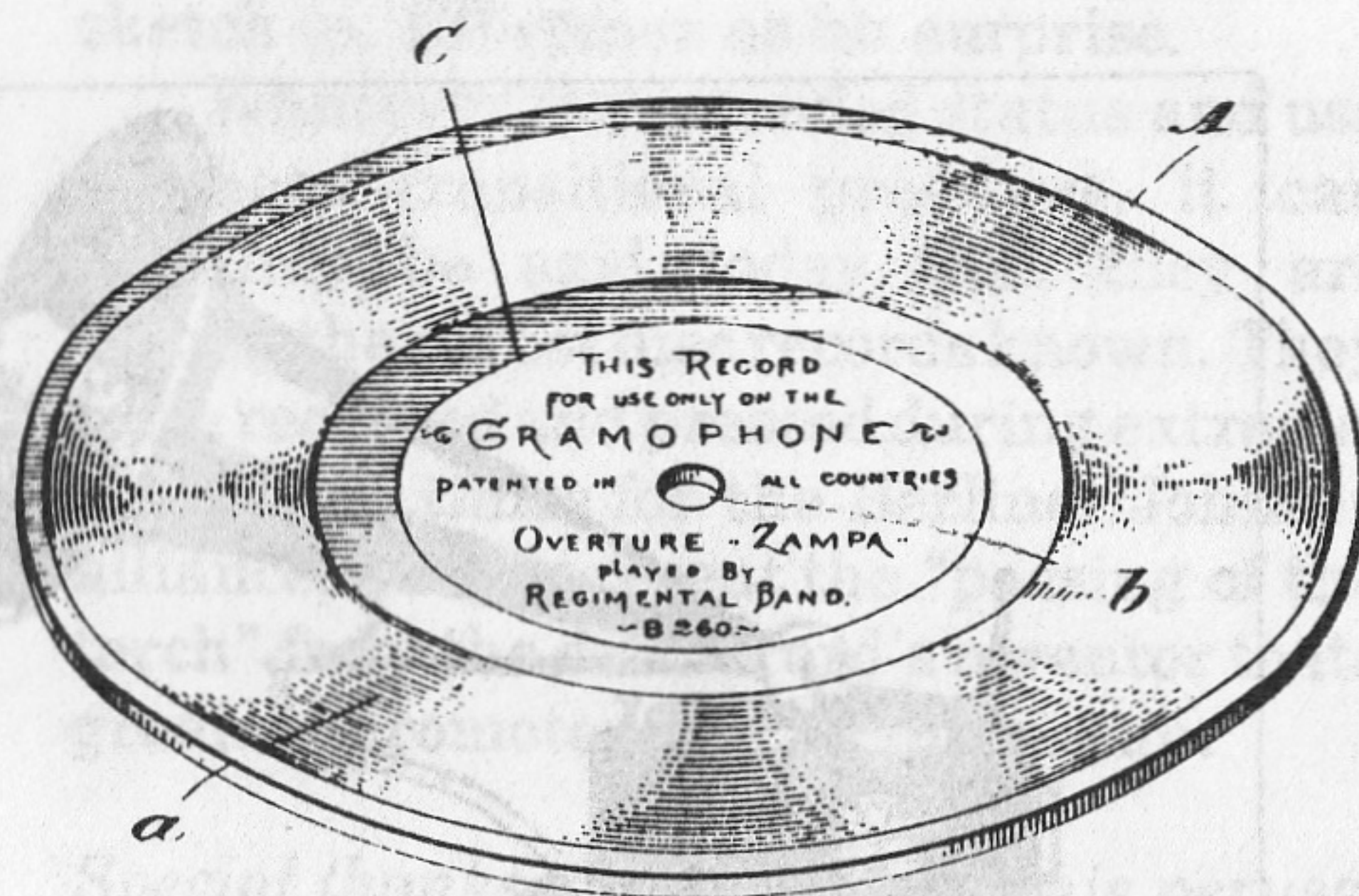
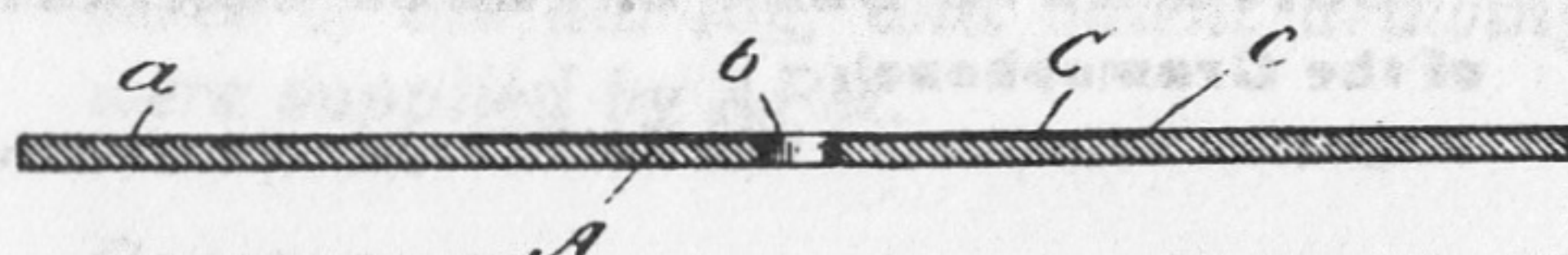


Fig. 2.



Witnesses.

Geo. G. Cross
Chas. H. Bennett

Inventor.

Eldridge R. Johnson.
by *John P. Reid*
his Attorney.

Mid-June, 1900: Johnson continues regular recording sessions, adding selections by W. F. Hooley, Geo. Broderick, H. MacDonough and D. Quinn to his recorded stock.

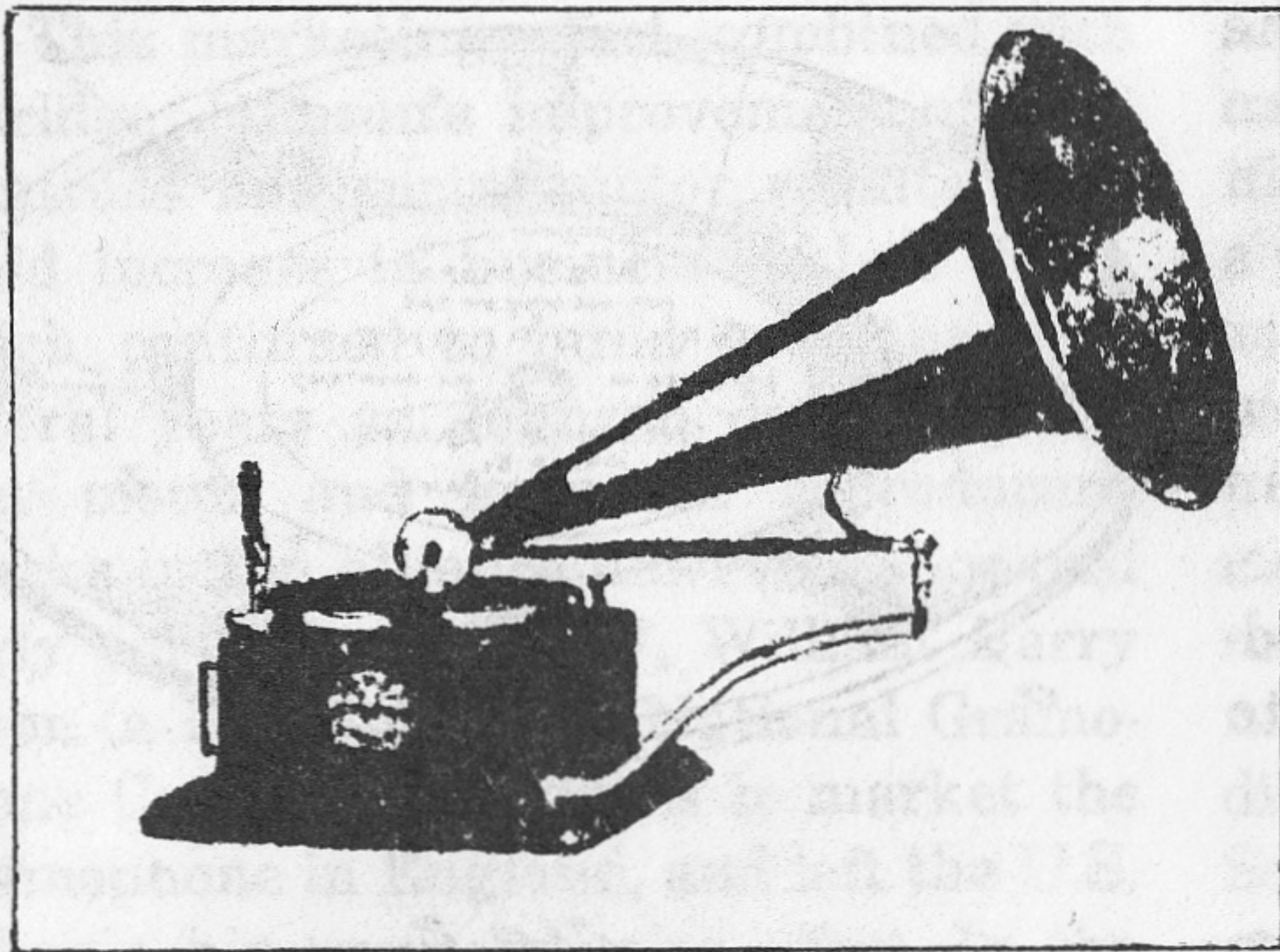
June 23, 1900: The Johnson Sound Recording Co. (300 shares) is organized in Virginia.

June 25, 1900: Seaman obtains an injunction against Berliner Gramophone Co., preventing it from selling products to agents other than himself. This move effectively terminated Berliner's activities in the U.S. disc business until the injunction was lifted. Johnson's shipments to Berliner end, perhaps causing the new license notice.

June 29, 1900: The Board of Directors of the Berliner Gramophone Co. votes to rescind its contract with Frank Seaman. On July 24, Seaman is formally notified.

July 7, 1900: The Consolidated Talking Machine Co. (of America) is organized in New Jersey with shares collected from

GRAMOPHONES!



THE
United States Gramophone Co.,
Stewart Bldg., Washington, D. C.,

owns the Letters Patent for the GRAMOPHONE and its Indestructible Record Discs. Those patents have never been attacked, nor have Gramophones and Records made under them ever been declared infringements, except through judgments confessed by a former agent of the Gramophone; such judgments have no legal value. The Gramophone patents cover all Talking Machines in which the record groove propels the stylus, and in which hard-pressed record discs are used.

SUITS HAVE BEEN ENTERED AGAINST the parties offering the Zen-o-phone (a bold copy of the Gramophone).

Dealers and users are **WARNED** against buying them, or they make themselves liable for heavy damages.

United States Gramophone Company,

Canadian Parties Address:

E. BERLINER, PRES.

E. BERLINER, 2315 St. Catherine Street, MONTREAL.

Berliner's last U.S. advertisement, showing a trademark gramophone with Canadian front plate, appeared in the *Scientific American* on Dec. 1, 1900 (p. 352). The "former agent" was Seaman.

Adamson's prospectus of the previous month.

July, 1900: Johnson's recording efforts press ahead, with the Haydn Quartet, Metropolitan Orchestra, Voss' 1st Reg't. Band, Mme. Romaine, Vess Ossman, E. M. Favor, A. Collins and E. DeGogorza (as Sig. Francisco) expanding the recorded repertoire. By the end of the month, Johnson has waxed nearly 200 titles (A-1 to A-196). Double-sided and other "transitional" pressings were probably made during this period (late June - early July).

July 28, 1900: Johnson suspends his recording activities for about six weeks as he readies marketing plans.

Aug. 8, 1900: Johnson files a patent (#739,318) for the paper record label. The design closely follows the etched design seen on the July pressings. The "B" on the

application label drawing implies that Johnson had already begun the "A" series records, including "Continuous Performances." Note the "260" in the drawing too: it suggests that approximately 200 titles have previously been recorded.

August, 1900: Since new recording had now been halted, it can be conjectured that Johnson spent much of August making more pressings of what he had recorded during the previous two-and-a-half months. A catalog was prepared, and other steps necessary to resume business were made.

Late Aug./Sept. 1900: Johnson advertises his products as the sales efforts of the Consolidated Talking Machine Company, offering the new 7" wax-process records and a line of five machines ranging from the \$3.00 "Toy" through the \$25.00 *Model C*. Recording sessions resume on a regular basis September 14, 1900.

An issue of the *Phonoscope* from late 1900 neatly summarized the turbulent events of that year. They reported that:

"The Berliner Gramophone Company of Philadelphia, owners and licensees of the United States patents of Emile Berliner, have consolidated with the United States Gramophone Company of Washington, D.C., and are immediately going to market their own product (see above) in place of selling their goods through Frank Seaman, the National Gram-o-phone Corporation and the Universal Talking Machine Company of New York, the reason for the change being the fact that the former sales agents have declined to market their product exclusively, and have been pushing a new machine and records called the Zon-o-phone, which the Berliner Company claim is a violation of their contract. Three suits have been started against the Universal Talking Machine Company, Frank Seaman and the National Gram-o-phone Corporation in the United States Courts, for infringement, damages and an accounting. The new United Gramophone Company [actually Consolidated Talking Machine Co. - ED.] has a capital of two million dollars and will make an aggressive fight for their rights and the business in the United States."

While it is unlikely that the double-sided pressings were intended for sale, the status of the single-sided pressing is not as clear. It is obviously a "finished" product, with a neatly typeset title and artist listing, a license restriction and a patent notice. Such attention would not be lavished on a mere test pressing. The listing of Berliner's gramophone patents on the reverse is further evidence that the pressing was designed for something beyond internal use by Johnson and his associates. It is quite plausible that this pressing of A-29 was a prototype record, either sold, or of the type being prepared for sale, in late June or July, 1900 (see celluloid tag).

The suspension of Berliner's U.S. business activities at the end of June and his inability to permanently overturn Seaman's injunction, soon made it clear to Johnson that in order to proceed, he had to distance himself from Berliner. Seaman was already alleging a link between Johnson and the Berliner Gramophone Company (regarding Consolidated) that went beyond that of a mere supplier, and by

having included Berliner's name on the prototype disc, Johnson risked coming under Seaman's injunction himself. The subsequent August omission of Berliner's name on Johnson's patent application sketch (p. 13) comes as no surprise.

Whatever the intended status and use of these transitional pressings, it can certainly be said today that they are among the rarest disc records known. They were recorded and pressed during extremely difficult times for the Berliner/Johnson alliance, and represent the "passing of the torch" from the disc record's inventor to its greatest promoter and businessman.

Special thanks to Ray Wile for his perusal of the above article, and the generous contribution of his research into the legal and corporate history of this period. The pictures of the ad, tag, and patent drawing were supplied by APM.

Court cases:

Berliner Gramophone Co., Appellant vs. Frank Seaman, Appellee (US Circuit Court of Appeals, Fourth Circuit No. 403), Appeal record, p. 313, Brief for Appellant, p. 11-13.
American Graphophone Co. vs. National Gramophone Co. and Frank Seaman (US Circuit Court, Southern District of NY), In Equity, Nov. 1898.

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FROM THE GOLDEN AGE ... You Ain't Heard Nothin' Yet!

Joe Klee

The evening of Sunday, September 15, 1918 was the date of a World War I bond rally which was held at the Century Theatre on 62nd Street in NYC. The master of ceremonies was the celebrated comic Ed Wynn. Among the performers at the fund-raiser that evening was Metropolitan Opera star, Enrico Caruso. Caruso ended his segment of the program with a stirring rendition of George M. Cohan's *Over There* which he had recorded for Victor the previous July (#87294, in English/French). Of course, Caruso received a standing ovation. What was the next act on the bill, Al Jolson, to do? Follow Caruso? Follow Caruso singing *Over There*? Al Jolson walked out onto the stage. He surveyed the audience which had just been overwhelmed by Caruso. Then he told it like it was. "Folks," Jolie said. "You ain't heard nothin' yet." With that one line, Al Jolson not only stole the evening away from Caruso... but he summed up, in five words, his whole philosophy of show business. If you can't beat 'em... con the audience into thinking you can, you will, and you just did. That was Al Jolson... an unbelievable combination of ego, chutzpah, and no little talent. The immortal words were turned into a song with Gus Kahn & Buddy DeSylva the following year.

The story, be it fact or fiction, of Jolson's rebellion against the orthodox cantorial upbringing of his traditional Jewish home, his raucous lifestyle and successive marriages and divorces has been told often enough on film and in print that it's not necessary to dwell on it again here.

Jolson was already a veteran of tent-shows, minstrel-shows, and vaudeville as well, by the time he first faced a recording horn on February 9, 1910, in NYC. He was supposedly accompanied by *The Edison Orchestra* in Irving Berlin's *That Mesmerizing Mendelssohn Tune* and *Come Along My Mandy* by Jack Norworth and Nora Bayes. Ms. Bayes (Dora Goldberg) had much in common with Al Jolson (Asa Yoelson) and Irving Berlin (Israel Baline), who were both born in Russia. It was not uncommon for Jewish entertainers (or any singers whose ethnicity could easily be recognized) to Americanize their names. It was, despite some who did not (such as Geo. M. Cohan), the practice of the time (well, he fudged his birthdate). Jack Norworth, to the best of my knowledge, wrote and performed under his real name. Berlin had written *Mendelssohn Tune* in 1909 and Bayes' and Norworth's *Come Along My Mandy* is an American version of a song by Tom Mellor, Alfred J. Lawrence and Harry Gifford, bearing a copy-

right date of 1907. If the "Edison Orchestra" is an indication that these recordings were made for the Edison Co., I'm not convinced, since no master numbers are listed. The discography appended to Herbert Goldman's *Jolson - The Legend Comes to Life* lists these selections as unissued, so if these were, indeed recorded for Thomas A. Edison, Jolson suffered the same fate as Josef Hofmann and others whom Edison recorded and took the evidence to the grave with him. (Edison never did feel that Jolson had a good voice and thought he was overpaid anyway). On the other hand, maybe the "Edison Orchestra" refers to an orchestra conducted by someone named Edison, or maybe even refers to the house orchestra which played at the Edison Hotel!

The following year, on Dec. 22nd, Jolson recorded for Victor in Camden, accompanied by the Victor Orchestra under the direction of Walter B. Rogers, who also conducted for Caruso. Rogers must have been a most versatile musician! On June 4, 1913, Jolson switched to Columbia, where his conductor was Charles A. Prince, who as house conductor for Columbia, led military bands, salon orchestras, and as house pianist, accompanied the likes of Edward De Reszke and Mme. Ernestine Schumann-Heink... another jack-of-all-trades, to be sure.

Jolson switched to the Brunswick label in 1924 (Jan. 17). One of the reasons was that Brunswick had a large stable of top name bands for Jolie to record with. From the very beginning, bandleaders like Isham Jones, Abe Lyman, and Ray Miller show up as Jolson accompanists. Once the film "The Jazz Singer" (1927) had made the name of Jolson a household word, the recordings were made in Hollywood with "The Vitaphone Orchestra under the direction of Louis Silvers." Silvers had been the orchestra director for his Warner Bros. "talkies" and was also the composer of one of Jolson's early hits, "April Showers". Al Jolson's association with Brunswick ended in a Dec. 20, 1932 session in which Victor Young and the Brunswick Orchestra accompanied him through two hit tunes by Rodgers and Hart which were featured in Jolson's 1933 film *Hallelujah, I'm a Bum* and *A Chazend Ohf Shabbes* in an arrangement by famed Jewish liturgical composer and organist at the Stephen Wise Free Synagogue... A. W. Binder. The same day Jolson re-recorded two of his biggest hits: *April Showers* and *Rock-A-Bye Your Baby With a Dixie Melody* accompanied by Guy Lombardo and His Royal Canadians. It would be almost another thirteen years before Jolson would again make commercial record-

ings. Filming had not even begun on *The Jolson Story*, when Al showed up at Decca Records and made two sides with an orchestra by Carmen Dragon. The two tunes recorded were *Swanee* and *April Showers*, the Louis Silvers/Buddy DeSylva tune framing a thirteen-year hiatus like a set of matched bookends. The voice had not only deepened in the interim, but Jolson had also taken on a more delicate approach with his singing. He was now less the belter and more the crooner. The success of the 1946 *Jolson Story* was nearly as dramatic as that of the Jazz Singer. There was a whole new generation growing up that had never heard *Toot Toot Tootsie Goodbye!* and they responded with pretty much the same enthusiasm as their parents and grandparents. And, who better to make and release Jolson's new records than Decca, whose owner (Jack Kapp) had been artists and repertoire man for Jolson's previous record company... Brunswick. Jolson's last records were made July 7, 1950, barely three months before he died.

When you consider that Eddie Cantor is represented today by a scant CD and-a-half, one could be excused for thinking Al Jolson is very generously served. However, when one considers the CD output of Frank Sinatra or Elvis Presley, it seems that Jolie has not gotten his due. There is a reason for this. When I asked a friend of mine who knew the man in charge of Decca's re-issue program what the plans were for historic releases of Guy Lombardo and His Royal Canadians, the answer was that the Lombardo fans were not in the age group that bought CDs and CD equipment. I don't know why they feel this way, since their CD catalog contains quite a bit of nostalgia by Bing Crosby, Judy Garland, and Louis Armstrong, yet little or nothing by Lombardo, Ted Lewis or Al Jolson.

PEARL's Flapper series has issued *Volume I, Al Jolson/Stage Highlights, 1911-1925*: PEARL PAST CD 9748. Items on this CD come from the Victor vaults, the Columbia collection, and even a couple from the Brunswick batch. PRO ARTE CDD 436 contains a goodly number of Jolie's greatest hits... mostly Brunswicks, including the entire issued output from the last 1932 session, both the Victor Young conducted sides and the two recorded with Lombardo. Since my original purchase of IMP PCD 886, made up exclusively of Decca material and licensed by MCA, Decca has come out with their own CD of this material. Reissues on a number of smaller labels (CONIFER CMSCD 008 and Academy Sound and Vision ASV CD AJA 5038) take up a lot of the slack from the pre-Decca days. Other independents concentrate on movie material... either from sound tracks or recreations on radio for such programs as the Lux Radio Theatre. There are also selections taken from such radio programs as the Kraft Music Hall which are made available by mail-order organizations, such as The Good Music Co.

While hits like *Mammy* and *April Showers* are so well known that comment is unnecessary, there are gems of Jolson that should be mentioned. One of these is a marvelous song by Isham Jones and Gus Kahn that Jolie recorded with Jones and his Orchestra at his first Brunswick session in 1924 in Chicago. The tune is called *Never Again* and, like most of Isham Jones' tunes, it's a good number. Why it didn't become a hit standard is beyond me. Jolson's recording on the Conifer CD is the first rendition of this song that I've ever heard and I've not been able to get it out of my head since. According to the personnel listed in Brian Rust's *American Dance Band Discography, 1917-1942*, for the Isham Jones band of that period, the semi-hot (or at the very least, luke-warm) trumpet solo is by Louis Panico, famous for his laughing cornet on Jones' recording of *Wabash Blues*, but not known for his jazz work. It must be noted, however, that by October of that year, Panico had been replaced by Frank Quartell. It is of more than passing interest that the Jones band recorded the same tune, in an instrumental arrangement, on the same day as they accompanied the Jolson version. The other three tunes that Jolie and Jones recorded at Al's first Brunswick debut were: *I'm Goin' South, California, Here I Come* (with ukulele accompaniment by the tune's composer B. G. (Buddy) DeSylva), and one of Isham Jones' more famous compositions... and one he did not record as a dance band record with his own orchestra at the time, *The One I Love Belongs to Somebody Else*.

Another of my personal favorites not only has not been reissued on CD, but was never issued as a 78 rpm single. On September 19, 1916, Al Jolson recorded Irving Berlin's *I'm Down in Honolulu Looking Them Over*. The unissued recording finally showed up during the LP era on a Columbia Special Products Set of Jolson Columbias mastered from one of only two known test pressings. It's one of Berlin's best novelty songs put across as only Jolson could do.

It is also interesting to compare Jolson's first recording of *You Made Me Love You* from "Honeymoon Express" with his later Decca recording made when the tune was revived for the film "The Jolson Story". Note the change in the lyric. The same is true of *Ol' Man River*, recorded Mar. 8, 1918, for Brunswick before Oscar Hammerstein changed the first line of the verse to something more politically correct.

I'm also very partial to such gems as *Mr. Radio Man*, *Sister Susie's Sewing Shirts for Soldiers*, and *A Chazend Ohf Shabbes* listed on both the Pro Arte and Conifer CDs as *The Cantor*. The sheet music lists the title as *The Cantor* as does the inside front page... listing the Yiddish title below the English title in parentheses and italicized. The sheet music also lists Geza Herczeg and Karl Farkas as the composers of the original score. The English

lyrics are credited to Irving Caesar and the cover also lists Robert Katscher as composer. The inside first page identifies A. W. Binder as the arranger and it is thanks to Binder's daughter, Hadassah Binder Markson, that I have been granted access to the sheet music. The sheet also identifies the piece as being from the Shubert production of "The Wonder Bar," in which Jolson appeared in 1931 and 1932. "The Wonder Bar" was filmed by Warner Brothers in late 1933/early 1934 minus *The Cantor* but with new songs by Harry Warren and Al Dubin plus the folk song *Dark Eyes*. Was *Dark Eyes* a substitution for *The Cantor*? Not having seen the stage production or the film version, I have no idea. Despite the fact that both CDs I own list the title as *The Cantor*, Jolson sings the Yiddish lyric... not Caesar's English version.

Among the Decca sides, the most interesting are the double feature discs that team Jolie with the Andrews Sisters for *Way Down Yonder in New Orleans...* The Mills Brothers for *Is It True What They Say About Dixie?* and Alexander's Ragtime Band with *The Spaniard That Blighted My Life* on the other side... in which Al Jolson is joined by Decca's superstar, Bing Crosby, who in an interview once cited Jolson's records, along with John McCormack's, as an early influence.

The selections taken from the Kraft Music Hall radio program feature Jolson accompanied by an orchestra directed by Lou Bring and occasional conversation and piano accompaniment by Oscar Levant. It is fascinating to hear Jolson sing such up-to-date material as *Some Enchanted Evening* or *People Will Say We're in Love*. This was Jolson's second run on the Kraft Music Hall, starting Oct. 2, 1947 and running through June 10, 1948. After summer vacation, the program resumed Sept. 30, 1948 and ran until May 26, 1949. Jolson had first appeared on the Kraft Music Hall along with MC Deems Taylor and Paul Whiteman and his Orchestra for 26 programs during the 1933/34 season.

Considering that Jolson's recording career officially began Dec. 22, 1911 and proceeded regularly until his final Brunswick session on Dec. 20, 1932, it was a rich and varied twenty-one years. Counting only the issued sides, Jolson averaged just over six a year. So Jolie may not have been a record holder for the number of records he made, even in his prime. But consider how many of those records were not just hits, but hits that were and forever would be identified with Jolson. Then you're beginning to get the proper perspective on who and what Jolson was. Music publishers and songwriters of my acquaintance have often complained (in my presence) about how Jolson used to cut himself in on the profits of a song by making his listing as "co-composer" a condition on which his featuring the song would depend. Yet, as one of them pointed out to me in fairness, although it

was true that someone else wrote the words.... someone else wrote the music... and Jolson wrote the publisher... when Jolie sang a song, that in itself was enough to make it a commercial and artistic success. Jolie may have taken his cut but he made a significant contribution to the song's exposure and profitability. Who but Al Jolson could have made anyone actually believe that "it isn't raining rain, you know, it's raining violets." C'mon, now, engrave that on a sampler if you like, but those lyrics were probably considered as banal as any of the rock 'n roll classics of today. But Jolie made you believe them just like he made you believe in *California*, *Sonny Boy*, and *Mammy*. And those songs have lasted. When Jolie came back into the recording studio in August of 1945, he still had just short of five more years at Decca ahead of him. Five more years... seventy more issued sides and plenty of them were hits. Not new hits although he did record some contemporary material, including his own *Anniversary Song*, and I don't need to tell you what a hit that was. He went back into his past and pulled out the same numbers and sang them again, one more time. And still the public clamored for more.

During his last years, Jolson spent a lot of time visiting radio disc jockeys and various other venues, promoting his films, his records, himself. He appeared in Chicago on radio station WMAQ with soon-to-be tv personality Dave Garroway. Critic George Frazier had just come out with a piece in the *Saturday Evening Post*, trashing most of the male pop singers of the day, including Bing Crosby. Al spent a lot of time and energy on that program, to which I and thousands of others had tuned it, defending his contemporaries... rather than doing the obvious and re-hashing how much better things were way-back-when. I also recall Jolie's guest appearance at the Chicagoland Music Festival, an annual event sponsored by the Chicago Tribune, gathering together the best of the school-aged singers and musicians for what was more a celebration of youth making music than it was a talent contest for amateurs. Jolson came in with a six piece combo, fronted (if memory serves) by songwriter/pianist Harry Akst. There was no way that the Musicians' Union Local #10 was about to let the amateurs accompany the star. Jolson looked around and saw these hundreds of teens and pre-teen aged singers and musicians behind him and remarked to the audience (and I wish I could remember the exact words) something to the effect of "Look at that - all those musicians out there but we're not going to let them play with us." Then he and his union-card-carrying band proceeded to hold the audience spell-bound for the next 30 or 40 minutes. And I'm sure they had to haul Al off to make a plane connection... otherwise Jolie would still have been there at 3am exclaiming... "Folks, you ain't heard nothin' yet!" □

NOTICE

Automated Music Shows!
Sun., **Apr. 25, 1993**, at Holiday Inn North, Newark International Airport, Service Rd., Exit on Interstate 78 (NJ Tpke Exit 14). Phonos, Music Boxes, etc. (8am - 4pm). Lynn Bilton, PO Box 25007, Chicago, IL 60625. Or (216) 758-5001. Admission only \$4.

RESEARCH IN PROGRESS

APM Patent Challenge!

If you can find any patent dates or numbers that are not listed in our new **Patent History of the Phonograph** (2nd edition) you will receive a \$5 gift certificate for each one. *Original foil available!*

Bill Klinger and Dale Monroe-Cook are still working on a *Registry* of cylinder record companies, box types and designs. The preliminary list, *World Cylinder Directory*, will give collectors a chance to compare their own collections. If you have an unusual type, please notify them directly or through APM.

Watch for The
World Cylinder Directory!

PHONOGRAPHS FOR SALE

Edison *Amberola* mod. 30, with 10 cylinders, works fine, \$350. plus ship. Phil Guinan, 106 Page Rd., Litchfield, NH 03051. Or (603) 889-6213.

Columbia Grand *Type AG*, oak, excellent. w/ fourteen 5" cylinders, 2 large concert horns, floor crane. Must pick-up, \$2650. Dean Poeth, 1944 McCoy Rd., Columbus, OH 43220. Or (614) 451-7381.

Edison *Model D* Spectacle business phono w/ recorder & reproducer, ca. 1907-08, \$325. Wayne Petersen, 5821 Dale Ave., MN 55436.

PHONOGRAPHS FOR SALE

Learn more about antique phonographs and radios: join the *Vintage Radio and Phonograph Society*. Enjoy our publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: **V.R.P.S.**, P. O. Box 165345, Irving, TX 75016. (TF)

PHONO MUSIC SHOW!

Newark Airport, Show Dates: Sunday, **Apr. 25 & Sept. 26, 1993**. Largest show and sale of vintage phonographs, music boxes and automated instruments in the eastern U.S. One day only, at the very accessible Holiday Inn N., just off Service Road Exit of Int. 78 in NJ (no early buyers fee). Our Fall Show had dealers attending from as far as California and England; buyers from four continents attended. Admission, only \$4. Your name & address will bring a copy of our free newsletter, *Noteworthy News*, with features about the hobby and descriptive of the show. For further information, contact **Lynn Bilton**, Box 25007, Chicago, Ill. 60625, or (216) 758-5001.

Victor *Orthophonic* Victrola Credenza model, s.n. #11062. Fine working cond. \$700 or b/o. Gary Galo, 72 Waverly St., Potsdam, NY 13676. Or (315) 265-4268.

Phono cartridges & needles (ceramic/magnetic), steel to diamond needles for any phonograph, new or old. J. J. Papovich, 53 Magnolia Ave., Pitman, NJ 08071. Or (609) 582-8279. (95)

If the number [88] appears after your name on the mailing label, this is your last issue. **It is now time to renew!** Thank you.

PHONOGRAPHS FOR SALE

Victrola 7-3 *Orthophonic* phono & restored Radiola 20 w/ power supply for AC use. Original wet (bottle) and dry batteries, \$1200. Gary Nitkin, 102 Long Hiway, Little Compton, RI 02837. Or (401) 635-2816.

Phonographs & Records for sale. Victor *Orthophonic* reproducer, \$100. Exc. cond. All makes phonos repaired. "Mr. Phonograph", Leon J. Snyder, 507 Liberty Lane, New Prague, MN 56071. Or 612-758-4622.

Do you long for the exotic? We sell unusual phonos from around the world. Add beauty & rarity to your collection. **Terra Firma Antiques**, Box 10307, Rochester, NY 14610. Or (716) 244-5546.

Standard open-works disc machine (7" turntable), very nice, \$650. Also 12" papier-mache Nipper, nicely restored, \$400. Jerry Blais, 3121 Fir Oaks Pl. SW., Albany, OR 97321. Or (503) 926-2843.

Oak Pathe *Actuelle* floor-model w/ diaphragm speaker. Nice cond., \$800 or trade for Edison Triumph or Arctino of equal condition. Dave Stakley, 187 Olivet Ave., Akron, Ohio 44319. Or (216) 644-1141 betw. 6-9 pm EST.

Regina *Hexaphone* floor model, plays 6 cylinders. Fine working cond. \$10,000 plus ship. Firm. Call Dr. De Andrea at (203) 288-1895.

The Thomas A. Edison Collection.

Phonographs, music boxes, piano rolls, records, cylinders, Edisonia for sale. Also this business is for sale; only \$5 for wholesale inventory list. *Ralph Woodside*, 51 W. Main St., Georgetown, MA 01833. Or (617) 373-5947. (92)

PHONOGRAPHS FOR SALE

Sale: Victor VI mint cond.; mahogany music master horn for Edison Opera, exc. cond. **Want:** Victor O reproducer, brass Edison O reproducer. Bob Bresnick, 20020 Nutcracker Ct., Canyon country, CA 91351. Or (805) 252-4459.

Victor Type E; and Victor II. Also Gem, Standard, Fireside, Graphophone, assorted records/horns. Bruce Brielmaier, 9029 West Rd., Cleveland, OH 45002. Or (513) 353-4557.

Victrola model 9-55, exc. playing cond., nice cabinet \$2295. Capehart radio/phono/tv, \$1295 nice. Frank Adams, 206-659-6434.

Victor Orthophonic *Credenza*, \$895; New Edison LP console, \$695; Edison Amberola I-B, \$1295; Edison Laboratory Model #250 (Chippendale), only \$795. Dave Martens, 7 Constitution Blvd., New Castle, DE 19720. Or (302) 322-3650.

PHONOGRAPHS WANTED

Info on Webster-Chicago wire recorders, preferably Model 78-1 RMA 375. Thanks. Paul Goldberg, 105 Cardinal Lane, Hendersonville, TN 37075.

Want Victor Louis XV console & custom made uprights. Will buy or trade. Bill Zucconi, 408 So. First St., Lindenhurst, NY 11757. Or (516) 957-0364.

Phonograph collectors are invited to join the California Antique Phonograph Society (CAPS), and may send \$12 for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. C.A.P.S., P. O. Box 67, Duarte, CA 91010.

PHONOGRAPHS WANTED

Receive "In the Groove" along with other benefits from the Michigan Antique Phonograph Society (MAPS); \$20 a year brings you full membership and 12 issues of the *Newsletter*. You will get to know collectors all over the U.S. Free classified ads available to members. Join now or send SASE for more info. MAPS, 2609 Devonshire, Lansing, MI 48910.

Amet cylinder phonograph with 1, 2 or 3 springs, and flip down door. Al Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Want Victor Victrolas in hand-painted or walnut cases only; also walnut Edison Amberola and Diamond Disc phono. Larry Dupon, 2638 W. Albion, Chicago, IL 60643. Or (312) 338-1042.

Want "Standard Talking Machine Co." parts, machines, records, etc. Also want any information or history of this company. Also need Edison shaver. **For sale:** Edison Diamond Disc phono, \$400. Andrew Witkowski, 375 Robins Way, #1C, Westminster, MD 21158.

Victor Type B, early Berliners, wood horn, Victors, Bettini machines or parts. Art Miller, 160 Dubois Avenue., Sea Cliff, NY 11579.

Talking toys wanted, toy phonographs, talking dolls, clocks, banks, any vintage. Also seeking oak wooden horn for Edison Concert Phonograph. Doug Boilesen, 6731 Crooked Creek Dr., Lincoln, NE 68516. Or (402) 467-5924.

Victor Fancy D with oak spear-tip wooden horn. Edison Opera. Other early wind-up phonographs. Chris Jancko, 505 Shell Pkwy, #1111, Redwood City, CA 94065. Or (415) 598-9902.

PHONOGRAPHS WANTED

Want Regina Hexaphone, Multiphone, Kalamazoo, nickelodeons, Gabel's and some model Capeharts. Plus a few other jukeboxes. Want huge Capeharts of the 1930s and the Victor Automatic Orthophonics, 1927-33, some with Radiolas. Also need Mason-Hamlin Ampico & Steinway Duo-Art Grand player pianos, & orig. rolls of Ampico, Duo-Art, Welte, organ rolls, Mills Violano rolls, no 88 note pump player piano rolls; no damaged rolls. Thanks. Frank Adams, P. O. Box 3007, Arlington, WA 98223. Or (206) 659-6434 or FAX (206) 659-5994.(88)

Want any Victor or Victor Orthophonic phonographs, any cond.; also Burns-Pollock lamp phonograph. Ralph & Dee Banta, *Dee's Musical Memories*, 95 Spring St., Eureka Springs, AR 72632. Or (501) 253-8577. (86)

Victor School-house machine (XXV) in orig. condition. Prefer really clean model. Cash or trade. George Limnios, 172 Terrace Pl., Brooklyn, NY 11218. or (718) 965-4822. Call collect anytime. Thanks.

Need some parts for a Berliner trademark model: horn, crank, arm, reproducer. Can you help? Thanks. Jim Kreuzer, Box 398, Elma, NY 14059. Or (716) 681-3186.

HELP: I NEED PARTS!

Horn for trademark Berliner; oxidized crank, front mount crane & reproducer (C or H) for Edison Idelia, Mod. B. Phillip Drexler, 1175 E. Ripley Ave., St. Paul, MN 55109. Or (612) 771-8630.

Electrola brake assembly and lamp housing. Lloyd Keiser, 540 S. St. Andrews Pl. #3, Los Angeles, CA 90020. Or (213) 381-6887,

HELP: I NEED PARTS!

Wanted for ratchet-wind Berliner: horn, reproducer. Front-mount or anything else for this machine. Also a case for Victor D. Mike Patella, 14790 SW 14th St., Davie, FL 33325. Or (305) 473-8641. (91)

Empty Columbia cabinet (flip-down door) suitable for Type C or thereabouts. Allen Koenigsberg, 502 E. 17 St., Brooklyn, NY 11226.

Parts for Victor Orthophonic 10-50: record lift pad, index lever-record loader and needle cup. Richard A. Hall, 12 Freemont Ave., Milford, CT 06460. Or (203) 878-2536.

Base of case for Columbia Type B *Eagle* (oak). Tom Burnside, 4838 S. Westhaven Dr., Jackson, MS 39209-4711. Or (601) 922-2235.

Shaving attachment and recording head for Edison *Home*, model D. Thanks. Richard A. Hall, 12 Freemont Ave., Milford, CT 06460. Or (203) 878-2536.

Need small diameter tone arm and reproducer for *Victor I* back mount. John Woods, 3201 NE 71st Terr., Gladstone, MO 64119. Or (816) 454-4623.

Original conical horn for Edison *Gem*, model A. Also need orig. slotted key. Ken Moore, 473 Santa Barbara Dr., Los Altos, CA 94022. Or (415) 941-4708.

Want Bettini horn in any reasonable condition. Robert J. Shedlarz, P. O. Box 2, Navarre, OH 44662-0002. Or 216-879-2719.

Need brake for first style *Victor M* front mount. Part of brake goes under turntable (not bullet-style). Jay Tartell, 10 Highland Ave., Great Neck, NY 11021. Or (516) 487-1654 eves.

HELP: I NEED PARTS!

Crank for Standard open works disc model. Paul Grammer, 50 Brophy Dr., Ewing, NJ 08638. Or (609) 530-0527.

Model B Gem, complete motor. Dan Ujhelyi, 2288 Woodgrass Dr., St. Louis, MO 63114. Or (314) 428-4107.

Want all parts above the bedplate for a Columbia *Graphophone Grand* (GG). Thanks. Jean-Paul Agnard, 9812 rue Royale, Ste. Anne de Beaupre, Quebec GOA 3CO, Canada.

Looking for 4-minute converter kit for Edison Home cylinder player. Also seeking two-minute & 4-min. vaudeville, musical comedy, Jewish comedy, or political cylinders. Ron Cowen, 10109 Gates Ave., Silver Spring, MD 20902. Or (301) 681-3053.

Two original elbows for Victor V. Original crank for Victor VV-50, & orig. reproducer for Columbia Type Q. Also needle tin for Victor VV-50. Ray Johnson, 3357 Leigh Ave., San Jose, CA 95124. Or (408) 371-2251.

Need original reproducer for *Tempophone* lateral disc player, probably German. Thanks. Allen Koenigsberg, 502 E. 17th, Brooklyn, NY 11226. Or (718) 941-6835.

Victor Model D governor weights/springs and crank. Also Victrola IV cabinet knobs. Thanks. Bob Hancox, 529 Farview St., Ridgewood, NJ 07450.

Flanged quad-spring motor, bronzed finished reproducer & photo of grille for Orthophonic 8-12 phono. Also "Greek" cylinder records. George Giannopoulos, P. O. Box 1332, McGill, NV 89318. Or (702) 235-7965.

HELP: I NEED PARTS!

Need crank for mahogany *Victor IV*; also crank for early Victor II (oak) and horn too. Steve Bemount, 4247 - 70th St., Edmonton, Alberta, Canada T6K 0T5.

Need spring barrels, shaft, washers for Edison *Triumph* model A; also governor knob & linkage. Ron Taylor, 618 Berkeley St., Boise, ID 83705.

Looking for reproducer head or rebuilder for pot metal Victor *Orthophonic*, last pat. # is Oct. 11, 1921. Write T. M. Rockwell, Box 1064, Kula, HI 96790-1064.

Want to purchase: set of cabinet knobs for Victrola model XVI with L-shaped doors (early style deeper profile knobs). Steven Vella, 77-20 78th St., Glendale, NY 11385.

Orig. flat threaded crank for Victor O; orig. record hold-down for Victor E. *Yankee Prince* records. Bob Sitter, 18242 Timberlane, Yorba Linda, CA 92686. Or (714) 777-2486 or 535-5592.

Petal horn for Victor Junior; also a Victor "O" machine, with or w/o horn. Dona Miller, 678 Sterling Dr., Eugene, OR 97404. Or (503) 689-6782.

Source of decals for disc phonos, such as *Sonora*, *Victrola*; also motor for Starr disc phono. Jereome Hill, 123 Dillon Ave., Mankato, MN 56001-4617.

Can anyone make offset corrective gooseneck for VV-IX? Please let me know. Bill Steinmayer, 749 Farmington Ave., #4E, W. Hartford, CT 06119. Or (203) 236-6610.

Need reproducer, horn, and aluminum medallion for hand-crank Berliner. Bob Carter, 29644 9th Pl. S., Federal Way, WA 98003.

HELP: I NEED PARTS!

Need *Bettini* cylinder horn; it will have a thin corrugated metal body & aluminum bell. Pre-1916 motorcycle wanted also. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. Or (702) 747-1439 days.

Front name-plate for Edison /CS machine. Call Bob Polerstock at 713-360-9872.

For Edison A-100 (Moderne) disc phono: mahogany grille. Also shoulder screw for top of bracket holding lid open. Cecil Grace, Box 5127, Asheville, NC 28813.

Wanted for Victrola *VTLA*: any keys, owners manuals, promo literature, ads I don't have, albums. Kenneth R. Washer, 2575 Marchar, Walled Lake, MI 48390. Or (313) 624-7636.

Edison 4-minute recorder, condition of body immaterial, must have excellent stylus. Also need Blue Amberols: #5244, 5301, 5319, 5340, 5350, 5376, 5487. Thanks. Paul Morris, 16 St. Johns Rd., Exeter, Devon, England EX1 2HR.

Crank and second gear for Columbia *Type C* motor; crank hole ferrule for Columbia *Type BF* case. Don Casel, Rt. 1, Box 28, Salisbury, MD 21801. Or (410) 749-5525 eves.

Need reproducer and motor parts for US Phonograph, Rex, and/or Lakeside models, 2-4 min. type. Joseph Sedlar, P. O. Box 528, Vestal, NY 13851-0528.

RECORDS FOR SALE

Record Auction!

Victor picture records, Edison & Teddy Roosevelt cylinders, over 2000 collectible records. Send SASE to Old Time Music, P. O. Box 130, Barrington, NJ 08007.

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What historic operatic performances should sound like? Newly discovered sources of performances superior to anything previously offered! Send SASE to **Omega Opera and Symphonic Archives**, P. O. Box 305, Pomona, NY 10970. (90)

"Edison Blank" brown wax cylinders, powder blue cylinder boxes are pretty, cylinders themselves are damaged, \$7.50 ea. includes packing/post. Phil Robertson, 1015 E. North Shore Dr., Brownstown, IN 47220. Or (812) 358-2899.

Victrola 89006: Caruso, Scotti, *Boheme: Ah mimi tu piu*. Victrola 89065, Caruso *Ave Maria*. Exc. cond. Make offer please. Thomas Bewley, P. O. Box 3801, Harrisburg, PA 17105.

One of the oldest 78 rpm auctions in the US, now approaching our 100th listing. Popular, jazz, classical, etc. 1900-40's, no minimums. **David Reiss**, 3920 Eve Dr., Seaford, NY 11783.

Cavalcade of Vocal Music cassettes: 43 cassettes of one-hour each, for *Golden Age* music lovers. Write for detailed catalog to: **Creegan Co.**, 510 Washington St., Steubenville, OH 43952. Or (614) 283-3708.

Columbia Viva-Tonal and Victor Scroll classical singles and sets - a large original collection in exc. cond. will be featured on my next auction. List is free, request "Classical Auction", stamps appreciated. Tom Hawthorn, 4731 Melvin Dr, Carmichael, CA 95608.

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RECORDS FOR SALE

A Computer Program to manage Mail Auctions. **Auction-Master** helps at every step: record list, consignments, invoices, mailing labels, etc. Easy to use, any size auction. For IBM compatibles. Send for free brochure, or \$10 (refundable w/purchase) for demonstration disk (specify 3.5" or 5.25"). Tim Brooks, Box 41, Greenwich, CT 06831.

Quarterly Record Auctions: 78s, LPs, Catalogs, 1900 to early 1940s, jazz, popular, classical, ethnic, C&W. Send SASE. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783.(90)

Do you get our auction lists? Send \$3 to receive your copy. **Memory Machines**, 6323 Inway, Spring, TX 77389. Or (713) 370-7899.

78 rpm Auctions:

1900s thru 1940s. Over 1000 78s offered per list of hot dance, sweet bands, jazz, comedy, personality, vaudeville, coon songs, big bands, historical, Little Wonders, rare labels, picture records, H-O-Ws, and much more! My grading is 100% guaranteed. References and 25 years experience guarantee your satisfaction. Stamp appreciated. Sherman Tolen, 3264 Silsby Road, Cleveland Heights, OH 44118. (87)

Musical Memories auctions all kinds of rare records and music memorabilia! Cylinders, 78s, 45s, Lps, sheet music, piano rolls, magazines, catalogs. Pop, jazz, historical, country & western, opera, foreign, picture discs, early rock & roll, and more! Greatest variety of ANY auction list. Listings sent out free - write today! **Musical Memories**, P.O. Box 771830, Winter Garden, FL 34787-1830. Or 407-656-3606. (88)

RECORDS FOR SALE

Selling cylinder collection, write for list of titles, 2 & 4-min. SASE. John Juday, P. O. Box 62, Soap Lake, WA 98851. Or (509) 246-1627.

Blue Amberol #28147, Selma Kurz - *Una Voca Poco Fa* aria from Barber of Seville, mint in Blue Edison box, no lid. Make offer. Bill Flayer, 25016 Highsprings Ave., Newhall, CA 91321. Or (310) 475-5768.

Two great auctions: Vaudeville, comedy, coon songs; early country hillbilly, historical, personality, etc; and a nearly complete collection of Victor "Gems." Send for free lists. Tom Hawthorn, 4731 Melvin Dr., Carmichael, CA 95608. Or (916) 973-1106.

Early 30's C&W electrical records, \$5 ea; Berliners, \$50 ea; embossed 7" Zonophones, \$40 ea; Brunswick AZ-958 Panatrope, \$200. Jim Collings, 12005 N. Victoria Pl., Oklahoma City, OK 73120. Or (405) 755-4139.

Grand-daddy of all auctions coming this spring (1993). Write now for your free list. Aaron Cramer, P.O. Box 537, Brooklyn, NY 11229.

RECORDS WANTED

Looking for one-sided operatic vocal recordings by Jack Alder, probably Victor. Les Sims, 3659 High Mesa Dr., Dallas, TX 75234-7945. Or (214) 247-0557.

"Homemade" brown wax recordings, all other brown wax, even moldy ones. Need 2-min. recording stylus and bars. Thank you. John Andolina, jr., 28 Glen Oaks Dr., Rochester, NY 14624.

Wanted O'Sullivan, Mirasou, Lagares, Tamagno, Paoli, Piccaluga, Luccioni, Biel, Oxilia records. F. Nouvion, 12727 Sky Knoll, Houston, TX 77082.

RECORDS WANTED

Any 5700 series Blue Amberols out there? Please send the number, mold number, and "take" for research. All replies strictly confidential. Bert Pasley, 8828 Pershing Dr., #142, Playa del Rey, CA 90293. Or (310) 822-8764.

Looking for 2-minute cylinders at reasonable prices, decent cond. Send titles/cond., etc. Also need Caruso's *Hantise d'amour* on 10" Victor #87211. Brian Kravitz, 250 Roy Ave., Dorval, Quebec, Canada H9S 3C6.

Cylinders of accordion and concertina players - artists: Frosini, Kimmel, Prince &c. Thanks. Hakan Widar, Lektorsvagen 11, 1 tr., S-43250 Varberg, Sweden. Or tel. 46 340.75912.

Blue Amberol # 4999: *Titina*. Al Menashe, P. O. Box 68408, Oak Grove, OR 97268. Or (503) 659-7037.

Want cassette of J. Lent's *Ragtime Drummer*, Victor 17092; also Sousa cassette 1897-1902. State price first letter please. Gary Payne, 1347 E. Dakota, Fresno, CA 93704.

Want 1920s 78 rpm dance bands, jazz on *Banner, Camero, Domino, Harmony, Oriole, Regal, etc.* Send auction/sales lists to: L. R. Docks, Box 691035, San Antonio, TX 78268-1035. (93)

Looking for brown celluloid cylinders with wax cores; Black *Indestructible* cyls with numbers below #600; unbreakable German cylinders called *Lambert Walzen*. Also *Russell Indestructible* box and white or orange Lambert cyls. *Tempophone* lateral reproducer. Top prices or trade. Al Koenigsberg, 502 E. 17 St., Brooklyn, NY 11226. Or (718) 941-6835.

RECORDS WANTED

Need baseball records, baseball cylinders, sheet music, etc. Warner Fusselle, *Major League Baseball*, 3 Empire Blvd., S. Hackensack, NJ 07606. (91)

Want Irish, Scottish, Canadian records; labels include Regal, Zonophone, Columbia, HMV, Parlophone, Beltona, RCA, Starr, Apex, Spartan, London, etc. Also wish to share methods of record repair and cleaning. Ted McGraw, 31 Abby Lane, Rochester, NY 14606.

Doing research on constant linear-speed discs: British *World Records*, 10" & 12"; *Vistaphone* (U.S.); *Penny Phono Recordings* of Cinematone Studios (U.S.) or any material on Noel Pemberton-Billing. Compiling discography. Thanks. Edward Walker, 49 Campbell's Close, Spalding, Lincolnshire PE11 2UH, England.

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick Williams, 8313 Shawnee St., Philadelphia, PA 19118. (88)

Collector looking for comedy 7" records on *Berliner, Victor, Zonophone, Columbia, Standard, etc.* Cash or trade my cylinders for them, not all are comedy. Bill Greis, 1005 Stoney Fields Est., McKee City, NJ 08232. Or (609) 484-9375. (89)

4-min. Edison Amberol wax: D-20 & D-21; also 6" Columbia cylinders (BC). Wm. Hawes, 6427 NE 129th Pl., Kirkland, WA 98034.

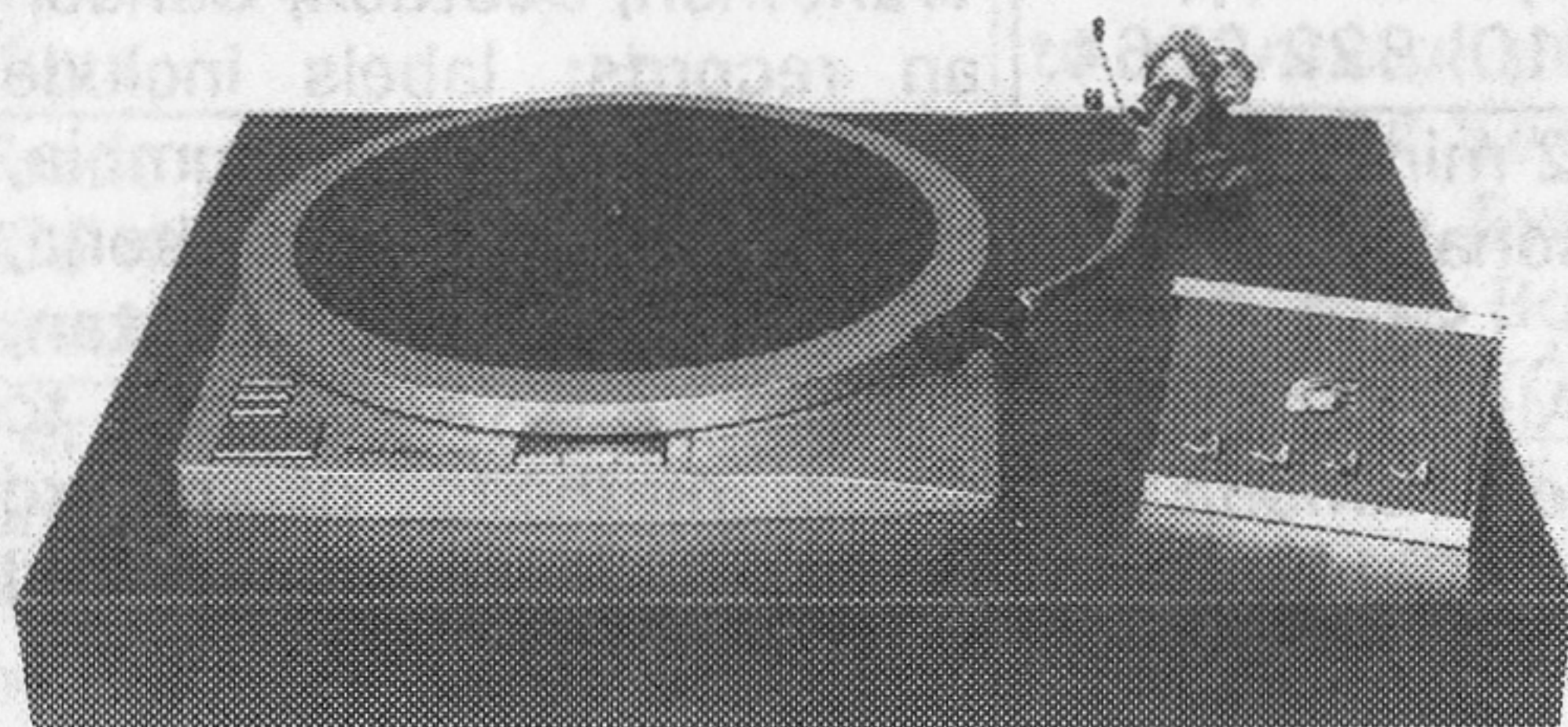
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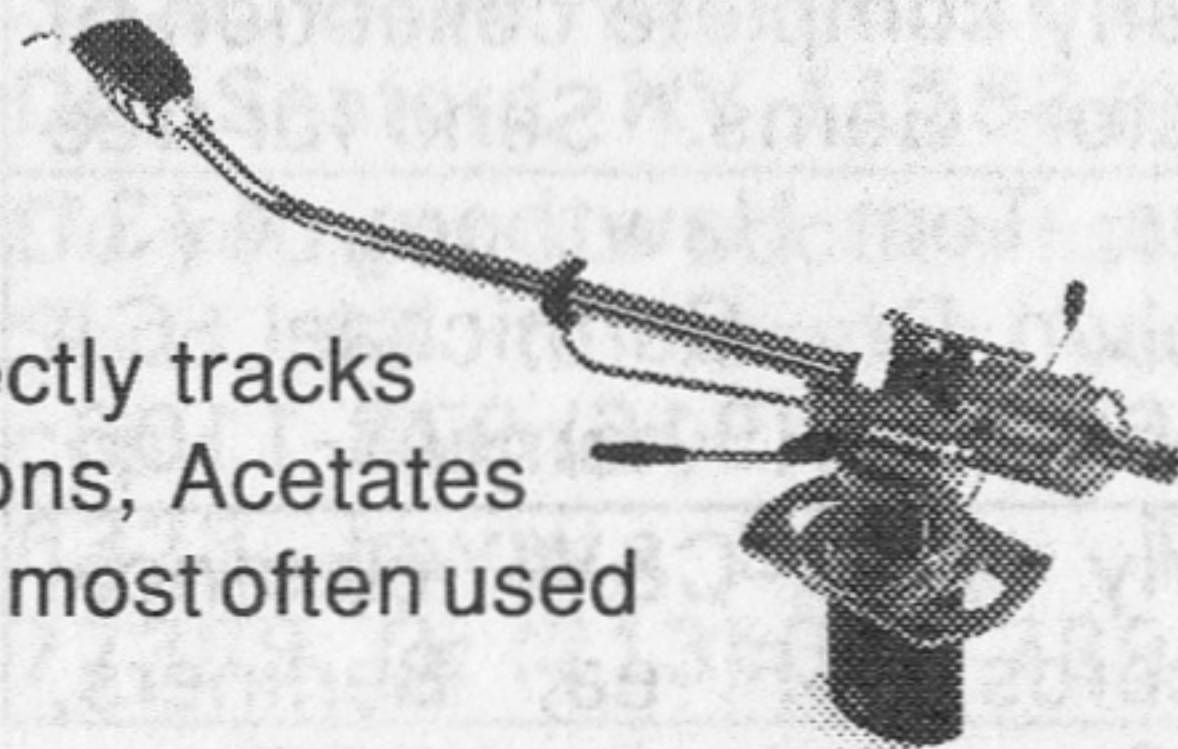
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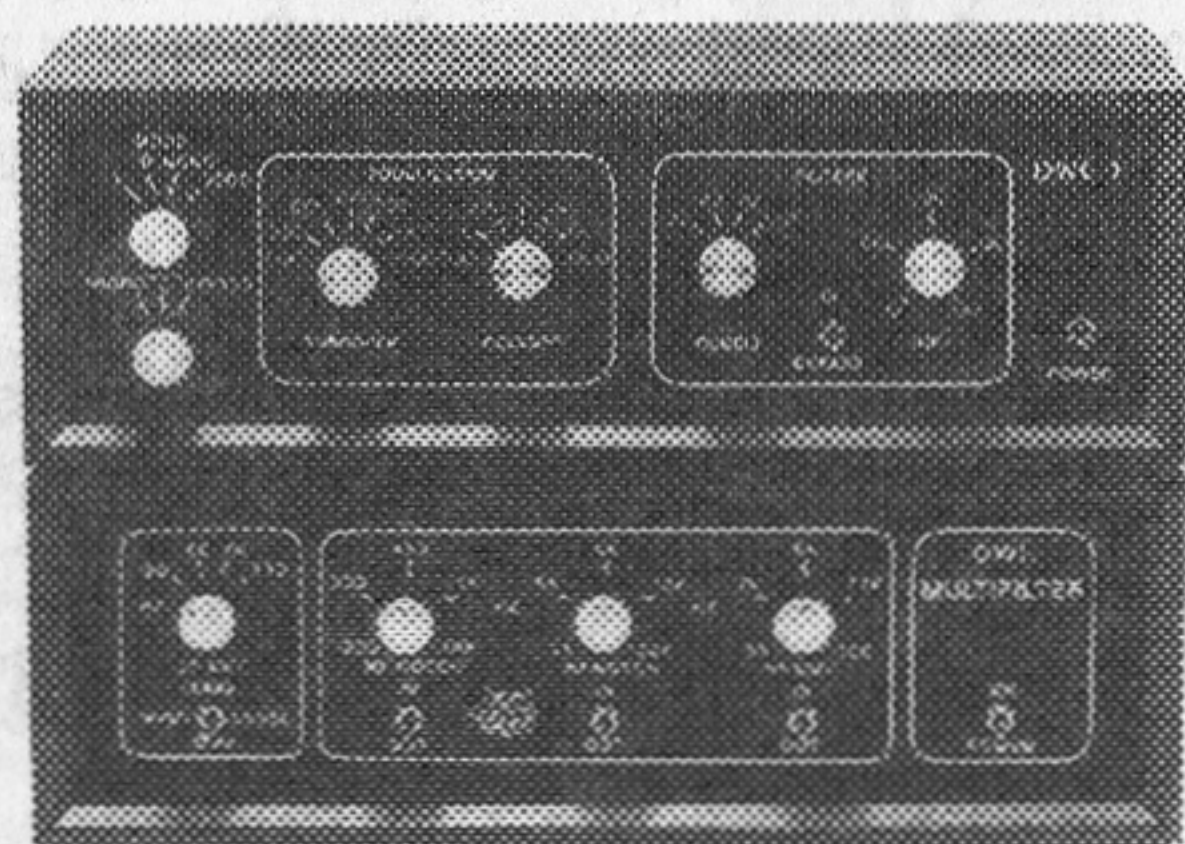
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SME

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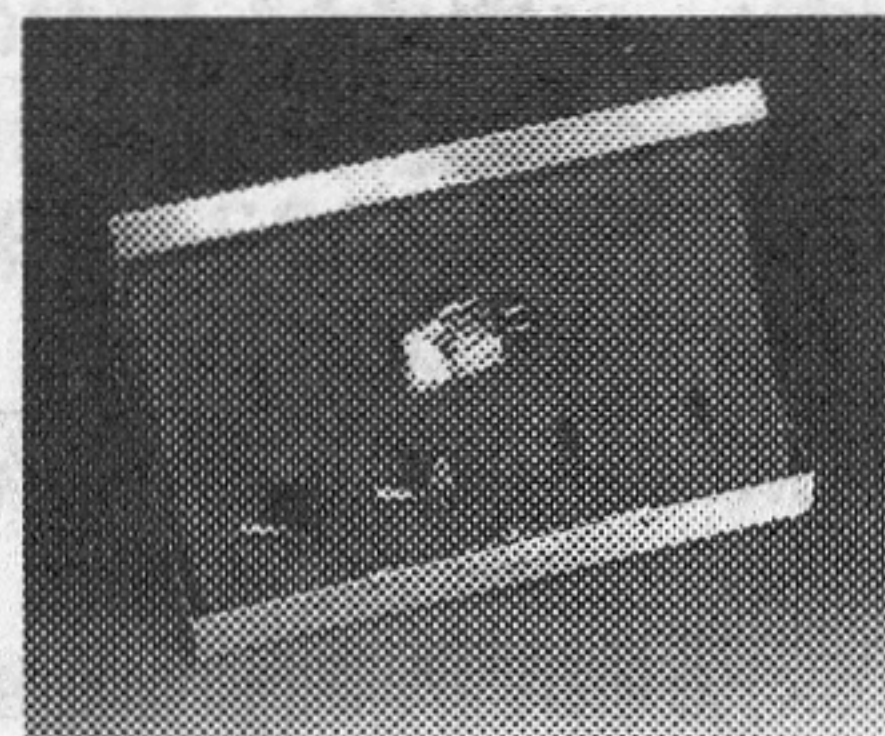
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Records, sheet music, etc. on Little Mary Phagan or Leo Frank case. Can you help? Bob Feinstein, 1615 Ave. I, #124, Brooklyn, NY 11230.

Wanted: *The Toymaker's Dream* on Blue Amberol #5665. Thanks. Joe Pengelly, 36 Thorn Park, Manna-mead, Plymouth, England PL3 4TE.

I am researching the output of the *Metropol Record Co.* in Russia (founded 1910). Also seek info on The Gramophone Co. in Riga (Latvia) and Pathé activities in Petersburg (1898-1910). Any assistance appreciated. Dr. Georg Moll, Roesoll 13, D-2305 Heikendorf, Germany.

Want Yiddish/Hebrew/ Jewish records, discs or cylinders. Thanks. Charlie Bernhaut, Box 1539, Highland Park, NJ 08904.

Paul Whiteman "Potato Head" records, especially interested in Columbia #2164-D. David Engelhardt, 101 Millcreek Lane, Comstock Park, MI 49321. Or (616) 784-0276.

Bohemian 78s wanted: Columbia 50-F, 61-F, 63-F, 93-F, 101-F, 120-F, 153-F, 164-F, 176-F, 183-F, 260-F, 262-F. Also have Bohemian 78s to trade. Robert Kalina, 6920 Dent Ave., Webster, MN 55088.

2-min. cylinders wanted: domestic, foreign, band, opera. Spencer: Ed 8656, *Uncle Tom's Cabin*; 8879 *Jekyll-Hyde*; Clarke-Hazel: Ed 9077 *Swiss Boy*, 9125 *Friendly Rivals*; Clarke-Zimmerman: Ed 9101 *Robin Adair*, 9245 *Cousins*; Jules Levy: anything; Davenport: Ed 9053 *Bludsoe*, 9087 *Lasca*. Thanks. L. E. Andersen, Box 81, Bisbee, AZ 85603. Or (602) 366-5274/5253.

RECORDS WANTED

Russ Columbo records & ephemera wanted. What do you have? Lenny Kaye, 216 Braeside Ave., E. Stroudsburg, PA 18301.

Need records: Victor *Monarch* 7" & 10"; Edison brown wax cyls. Need parts: horn elbow and turntable for Victor VI; Victor Concert reproducer, also. Mike Cherrhomes, P. O. Box 445, Jacksboro, TX 76458.

Want old radio shows on original discs. Transcription turntable with large platter, possibly from radio station. Brad Hinkle at (919) 294-9890.

Need "Tall Tale" records by western film sidekick Gabby Hayes (Victor 78s, Coral 45s) and songs by Gabby and Roy Rogers. Jack Stonnell, Box 217, Bozeman, MT 59715.

Who are the vocal soloists on black label VE 25168, -69, -70? They are just listed as Die Duoptisten (!). Thanks. Don Dugal, 1820A Paula Dr., Honolulu, HI 96816.

Sousa! Gilmore! on Berliner recordings & brown wax cyls. Dan Reed, P.O. Box 169, Victorville, CA 92393.

Cal Stewart cylinders wanted on Lambert, 6" Columbia, early brown wax. Will pay well or trade. Paul Newth, 26 Gail Dr., Ellington, CT 06029.

Info wanted on 78 rpm record "La voce del Padrone" label: with Caruso singing, dated Italy, 1943, marked BIEM. What are these? Thanks. Mike Feinberg, 82-30 138th St., Kew Gardens, NY 11435.

Any record of Michael Signorelli or Forrest Lamont. Dennis Linehan, 5 Kingfisher Dr., Smithtown, NY 11787. (95)

RECORDS WANTED

Collecting *Russian and German* language records, discs & cylinders. What do you have? Bill Alewine, 3060A Von Steuben Pl., West Point, NY 10996.

Collector looking for Desi Arnaz titles on 78 rpm, especially "I Love Lucy." Edward Wysocki, 28-37 172nd St., Auburndale, NY 11358.

Need Chicago World's Fair, 1933 (see Sherman 2nd ed., p. 141); also Correll & Gosden characters, Spike Jones, Hoosier Hotshots, Raymond Scott. Gordon Hott, Box 292, Deerfield, IL 60015.

Helen Kane wants: Victor 22080, 22397, 22407, 22520, & 22475. Also pictures or any info on her. C. Larry Dulin, 7770 Dublin Rd., Delaware, OH 43015. Or (615) 881-5912.

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Coming March 1993, from Garland Publishing: *The Encyclopedia of Recorded Sound in the US*, by Guy Marco (assisted by Frank Andrews). Watch these pages for availability!

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Literature on **HMV** re-entrant horn gramophones, **EMG** or **Ginn-Expert** handmade models. Photocopies ok. **Ken Snowden**, 1238 Grove St., San Francisco, CA 94117.

Etude magazines from 1950 or earlier. **Dennis Linehan**, 5 Kingfisher Dr., Smithtown, NY 11787.

PRINTED ITEMS WANTED

Old phonograph and record catalogs & supplements bought, sold & traded, especially pre-1910. Please write to **Tim Brooks**, Box 41, Greenwich, CT 06831.

For future article on 1911 *Wizard Cylinder Phonograph*, need old ads, catalogs or original selling price. Also info on **Wm. Rotter** or **Pliny Catucci**. Let us know if you wish a copy of our forthcoming **Lambert Discography**. Thanks. **A. Koenigsberg**, 502 E. 17 St., Brooklyn, NY 11226.

Want badly: manuals, ads, catalogs and literature on **Columbia** coin-operated **Graphophones** (floor model or table top). Original or xerox. Thanks. **Bill Greis**, 1005 Stoney Fields Est., McKee City, NJ 08232. (91)

Want any info or catalogs on **Delpheon Phono Co.** of Bay City, MI. **Leon Katzinger**, 1406 N. Dewitt, Bay City, MI 48706.

Owner's manual or other documentation for **Brunswick Panatope**, model PR148C, w/ *Radiola*. **Gary Alley**, 7100 Constantine Ave., Springfield, VA 22150. Or (703) 569-8964.

ITEMS FOR TRADE

Large smooth oak horn from **Victor Schoolhouse** for 2nd style **VTLA** or 2nd style **Victor VV-XVI**. Any type wood. **Ken Washer**, 2575 Marchar, Walled Lake, MI 48390. Or (313) 624-7636. (88)

Have rough bedplate for **North American Class M**, and nice nickel bedplate for **Columbia CI** for trade. Also one mint copy of *Edison Blue Amberols, 1915-1929*, over 500 pages. **Allen Koenigsberg**, 502 E. 17 St., Brooklyn, NY 11226.

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Many tins wanted, particularly American & Canadian. Many British & foreign for sale or swap, including *HMV*, *Songsters*, *Columbia*. Details and 15-page catalog for \$2 or 2 IRCs from Ruth Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. Tel: 0604-405184. (88)

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Martin Roenigk
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E. Hampton, CT 06424.
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Seeking any information regarding the 1892-1897 Chicago Talking Machine Co. Photos, orig. literature, xerox copies, on Douglass, Babson, Dickinson, etc. Thanks. George Paul, 126 Main St., Mt. Morris, NY 14510.

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Source of original Victor (silent?) movies sought, made 1914, showing in 7 reels operation of Victor plant in Camden, NJ. Orig. shown at Plaza Theatre (6500 feet of film!). Any leads? Herman Paikoff, 10 Riverside Dr., Binghamton, NY 13905.

Thermodist piano rolls, also Metro-Art. Good cond. in box. Correspondence with acoustic classic collectors. Larry Hollenberg, 2259 Red Stripe Rd., Odin, IL 62870.

Caruso memorabilia wanted. Photos, letters, books, magazines, programmes (no records). Albert Bary, 4831 Larchwood Ave., Philadelphia, PA 19143.

Edison memorabilia, advertising posters, banners, pictures, mementos and non-phonograph equipment. Contact: Tammy Bey, *Edison Venture Fund*, 997 Lenox Dr., #3, Lawrenceville, NJ 08648. Or (609) 896-1900 x30. (94)

Unusual cylinder record boxes. Larry Dunn. Call (805) 492-7111.

Emerson phonograph; 6", 7" & 12" Emerson records. Also phonograph brand record albums, such as Aeolian, Brunswick, Cheney, Victor, etc. Herb Rhyner, 123 Columbus Place, Roselle Park, NJ 07204.

Phono collector looking for others who also collect early Eastern PA brewery advertising items for possible "phono's for breweriana" trades. Stephen Markowitz, 1014 N. 20th St., Allentown, PA 18104.

Edison Kinetoscope wanted, any condition, complete or not. Highest price paid. Gary Taplin, P. O. Box 4148, Greenwich, CT 06830. Or (203) 629-7921.

MISCELLANEOUS WANTED

Any info on the Green Bros. All-Star Trio, etc. Posters, pictures, programs, mint records, etc. L. Green, 25 Knollwood Ln, Darien, CT 06820.

Info needed: *Fidelio*, German model phono, all wood tone arm, floor type. Edison to lateral disc reproducers, esp. violin spruce diaphragm. D. Grahek, P. O. Box 187, Breckinridge, MI 48615.

Xeroxed instructions for following: Edison Electronic Voice Writer, Edison Mercury Shaver #12998, and Ediphone Grand Prize Sesquicentennial #D272096 -- Keymatics/trade... Joan Lehman, 1970 Temple Sch. Road, Dover, PA 17315. Or (717) 292-2888.

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